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Guitar Tab Edition

4 Non Blondes

Bigger, Better, Faster, More!

AUTHENTIC TRANSCRIPTIONS

1495

4 Non Blondes

Bigger, Better, Faster, More!

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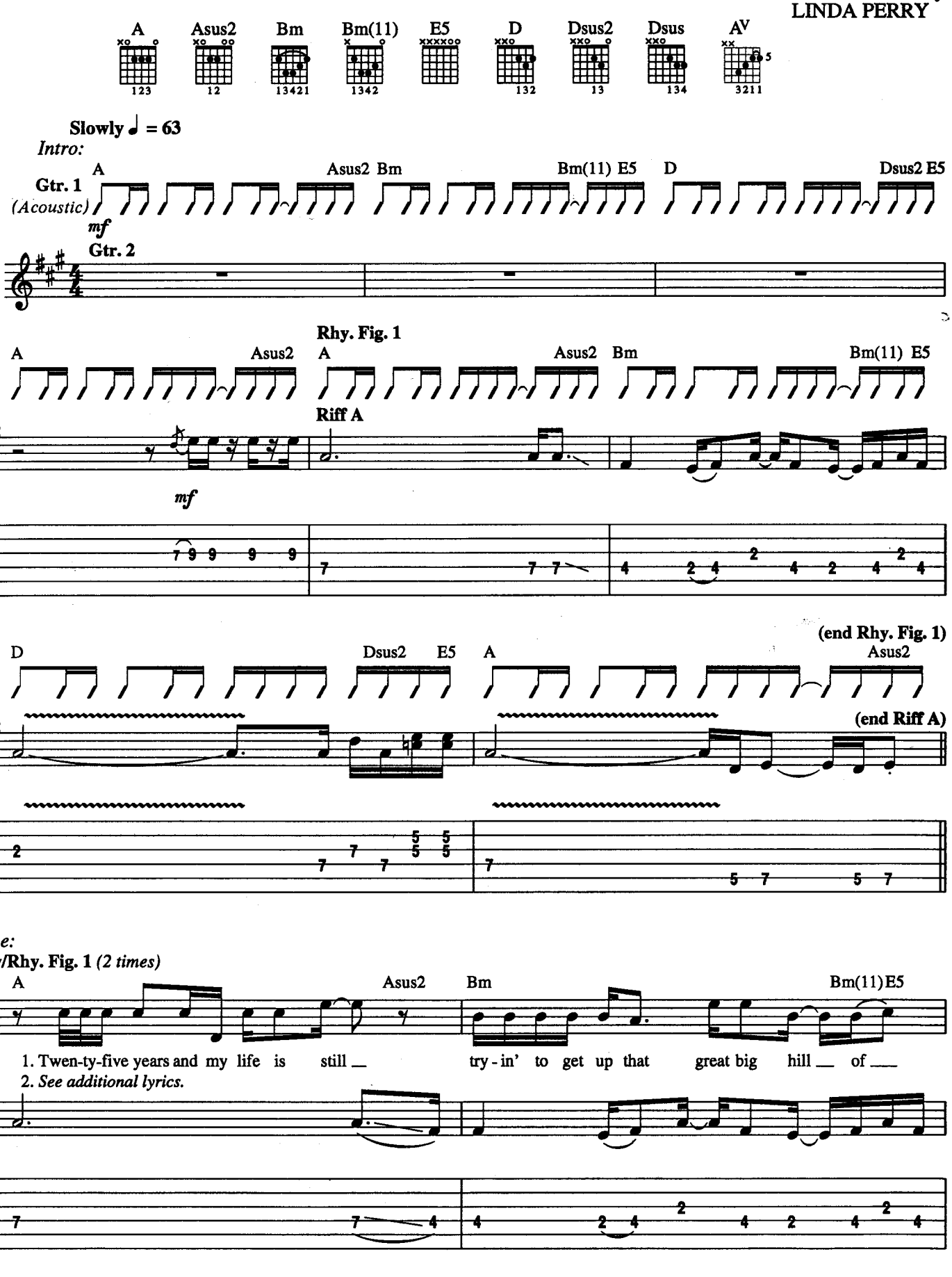
WHAT'S UP

Words and Music by
LINDA PERRY



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D Dsus2 E5 A Asus2

hope for a des - tin - a - tion. I

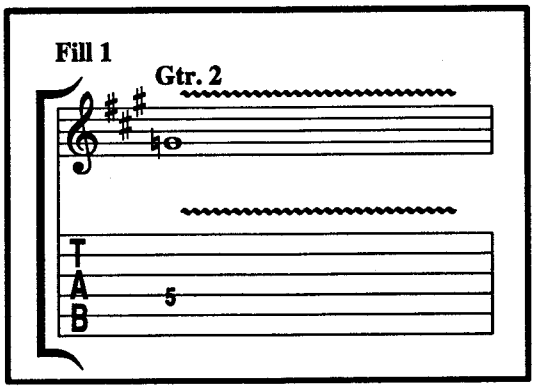
A Asus2 Bm Bm(11)E5

real-ized quick - ly, as I know I should, that this world was made up of this broth-er - hood of man,

substitute w/Fill 1 *(Gtr. 2, Verse 2)*

D Dsus2 E5 A Asus2

for what-ev - er that means. And so I



Pre-Chorus:

w/Rhy. Fig. 1 *(Gtr. 1, 2 times)*

A Asus2 Bm Bm(11) E5

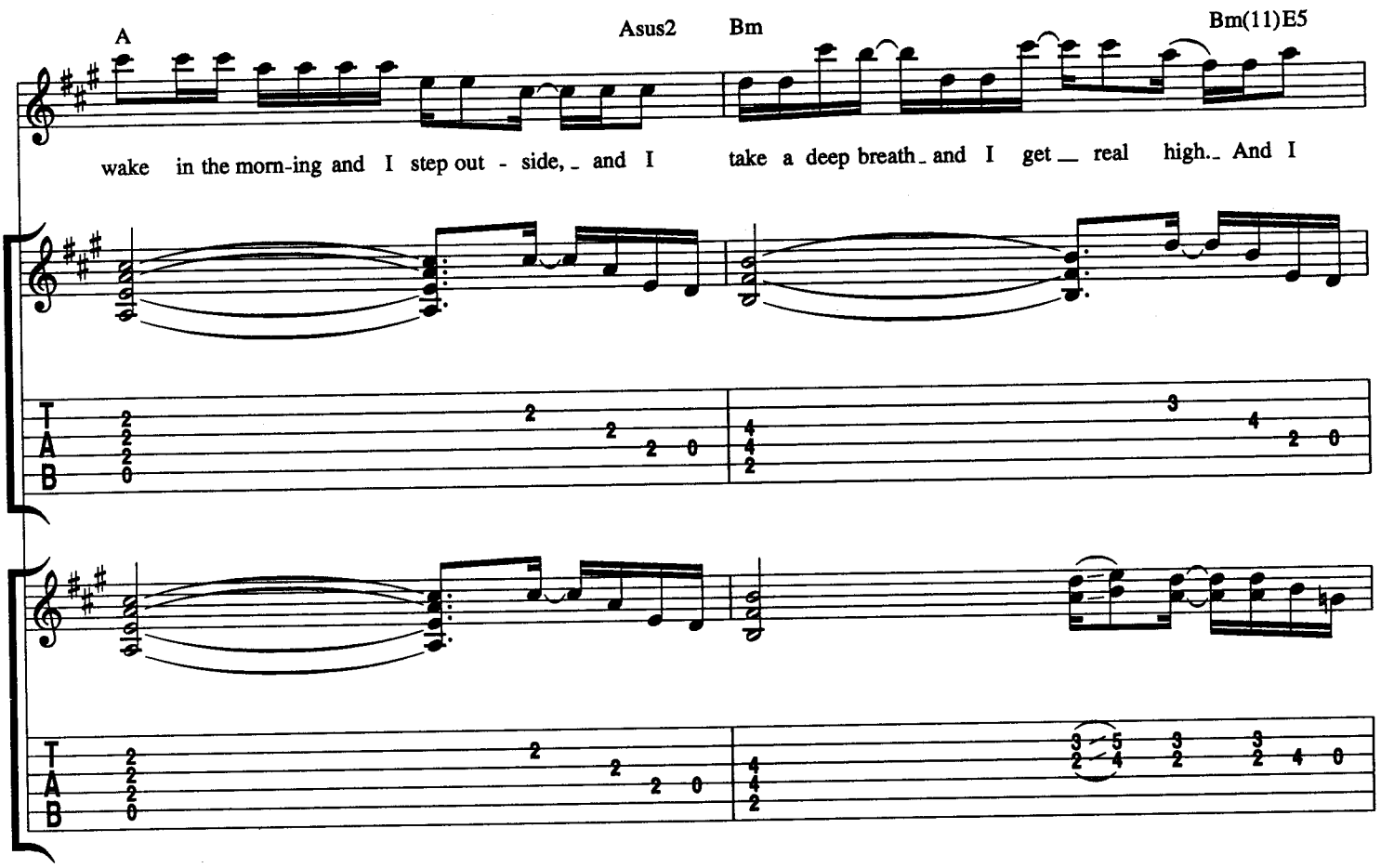
cry some-times when I'm ly-ing in bed, _ just to get it all out, _ what's in ___ my head. __ And I, ___

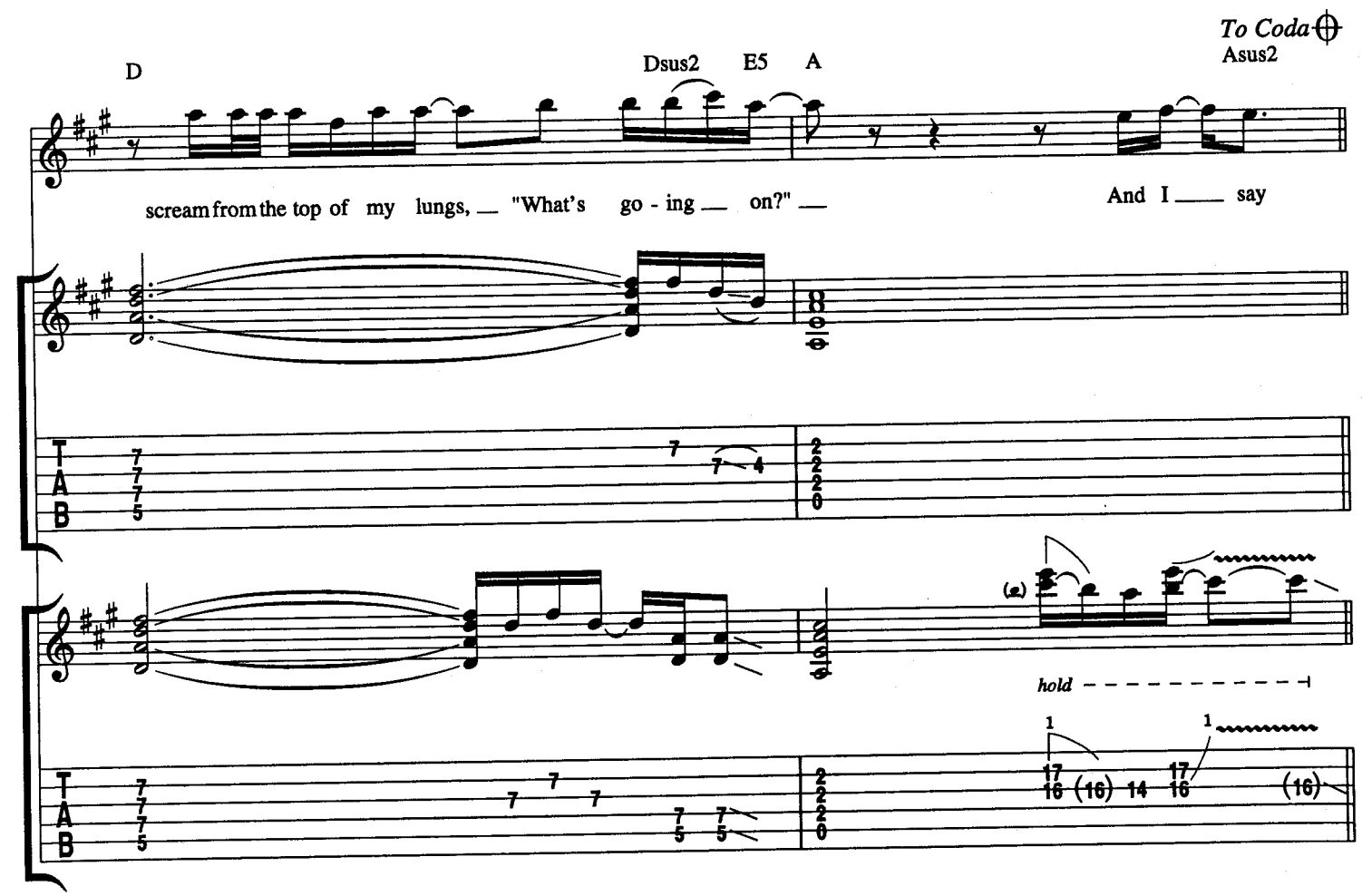
Gtr. 2 *(1st time)*

Gtr. 2 *(2nd time)*

D Dsus2 E5 A Asus2

and I'm feel-ing a lit-tle pec-ul - iar. And so I


A
Asus2
Bm
Bm(11)E5
wake in the morn-ing and I step out - side, and I take a deep breath and I get real high. And I


To Coda
D
Dsus2
E5
A
Asus2
scream from the top of my lungs, "What's go - ing on?"
And I say
hold

Chorus:
w/Rhy. Fig. 1 *(Gtr. 1, 2 times)*

A Asus2 Bm Bm(11) E5

hey, hey. I said hey,

D Dsus2 E5 A Asus2

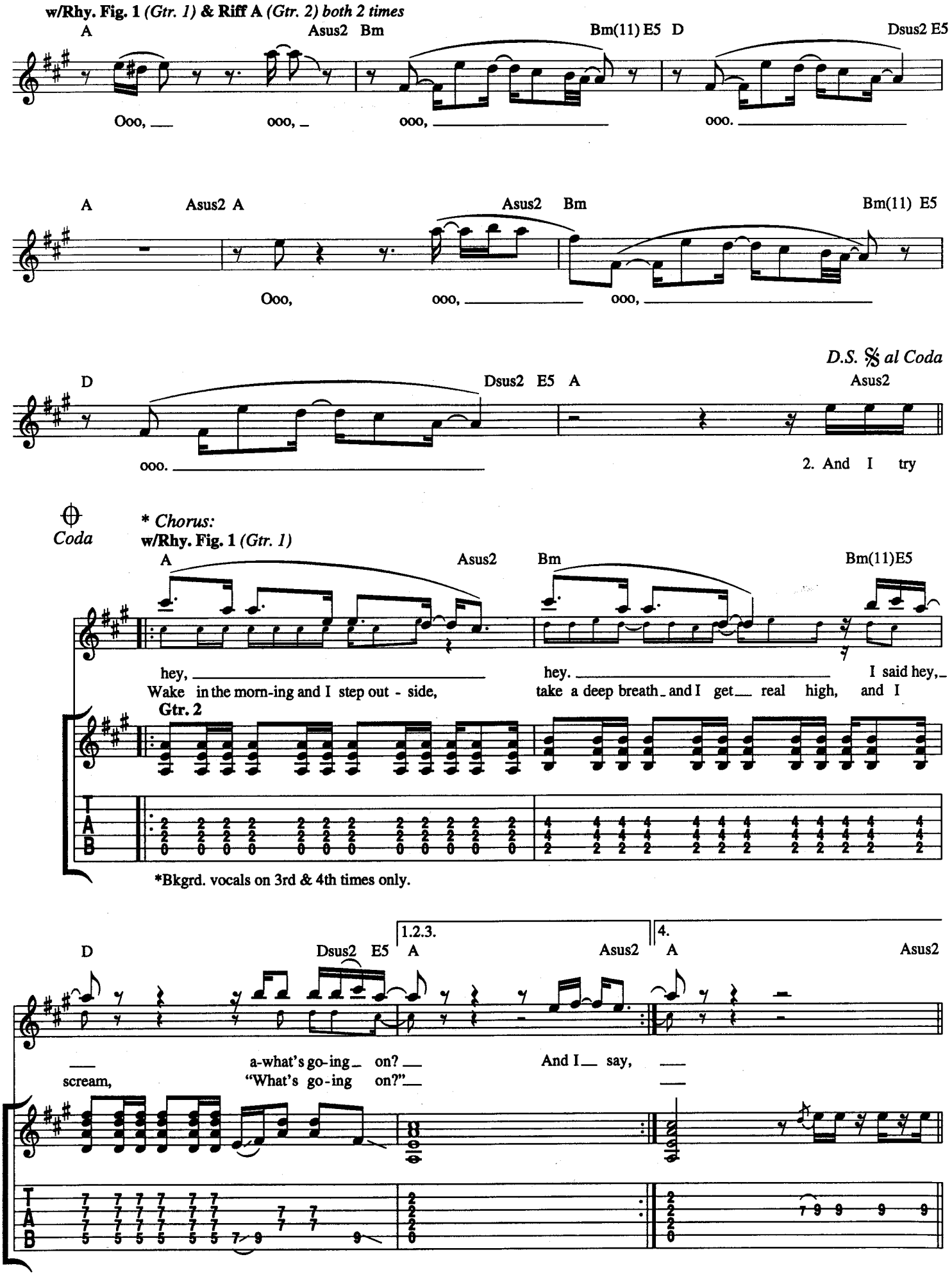
a - what's go - ing on. And I say

A Asus2 Bm Bm(11) E5

hey, hey. I said hey,

D Dsus2 E5 A Asus2

a - what's go - ing on?


w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times
A Asus2 Bm Bm(11) E5 D Dsus2 E5
Ooo, ooo, ooo, ooo.
A Asus2 A Asus2 Bm Bm(11) E5
Ooo, ooo, ooo,
D.S. 𝄋 al Coda
D Dsus2 E5 A Asus2
ooo. 2. And I try
Coda
* Chorus:
w/Rhy. Fig. 1 (Gtr. 1)
A Asus2 Bm Bm(11)E5
hey, hey. I said hey,
Wake in the morn-ing and I step out - side, take a deep breath and I get real high, and I
Gtr. 2
*Bkgrd. vocals on 3rd & 4th times only.
D Dsus2 E5 1.2.3. A Asus2 4. A Asus2
scream, a-what's go-ing on? "What's go-ing on?" And I say,

w/Rhy. Fig. 1 *(Gtr. 1)*

A Asus2 Bm Bm(11) E5

Ooo, ooo, ooo,

D *rit.* Dsus2 E5 Slower ♩ = 58 (♫ = ♩ ♪) A Asus2

ooo, ah - huh.

Outro:

A Asus2 Bm E5

Twen-ty-five years and my life is still try-in' to get up that great big hill of

D *rit.* Dsus D Dsus2 E5 A

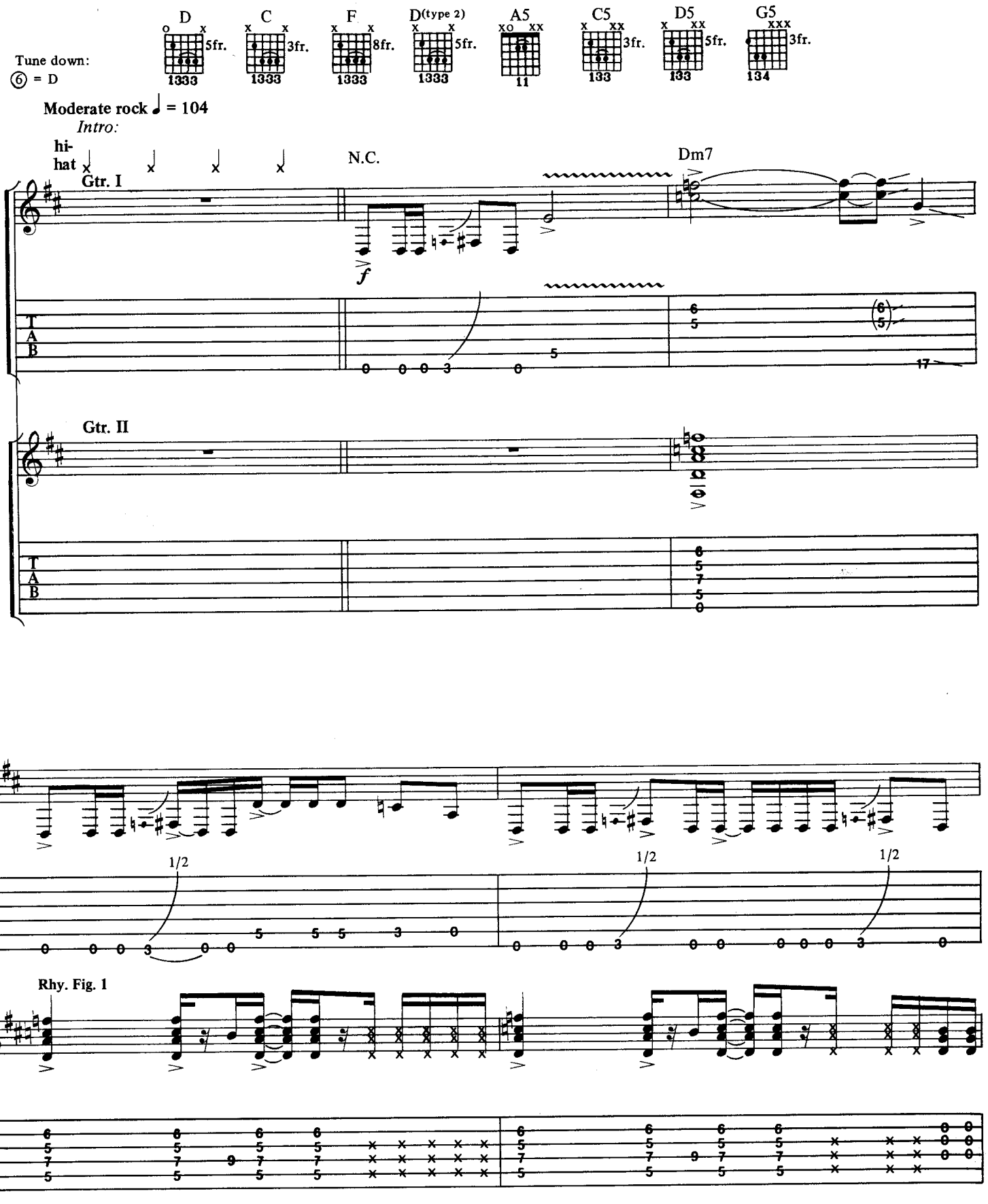
hope for a des - tin - a - tion, mmm.

Verse 2:

And I try, oh my God, do I try.
I try all the time in this institution.
And I pray, oh my God, do I pray.
I pray every single day for a revolution.
(To Chorus:)

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON



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D

G/B

simile

(end Rhy. Fig. 1)

Verses 1 & 2:
w/Rhy. Fig. 1 *(2 times)*
Dm7

1. How can you tell when your well-ness is not well? Make no mis - takes,
2. *See additional lyrics*

Gtr. I
Rhy. Fig. 1A

1/2 1/2 1/2 1/2

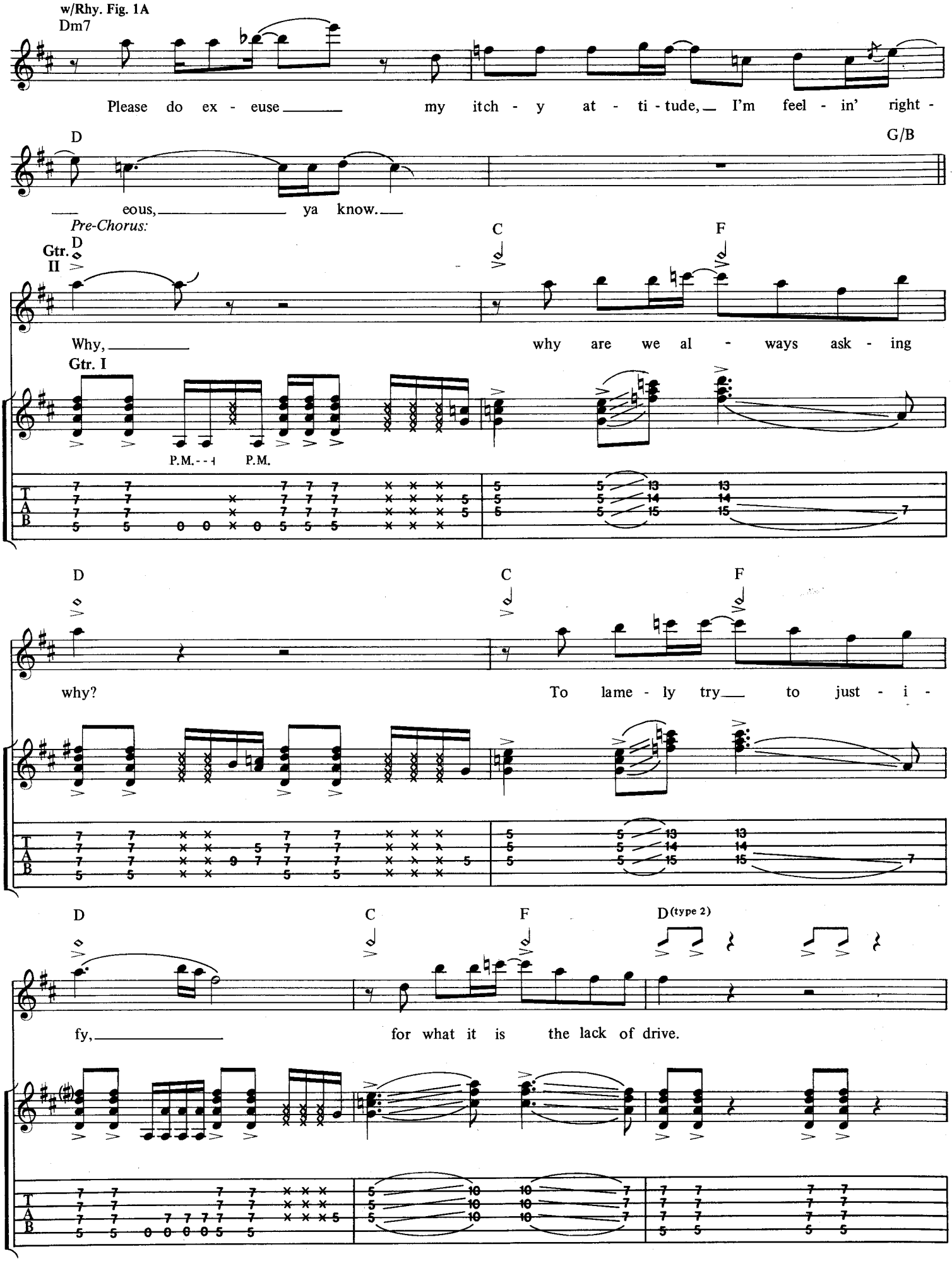
D

G/B

now, yeah, hey.

(end Rhy. Fig. 1A)

1/2 1/2


w/Rhy. Fig. 1A
Dm7
Please do ex - euse my itch - y at - ti - tude, I'm feel - in' right -
D
G/B
eous, ya know.
Pre-Chorus:
Gtr. II
D
C
F
Why, why are we al - ways ask - ing
Gtr. I
P.M.
P.M.
D
C
F
why? To lame - ly try to just - i -
D
C
F
D(type 2)
fy, for what it is the lack of drive.

D5 *A/D C/D G/D

Gtr. I

(w/warble effect- - - - - - -) *(w/echo repeats)*

*Bass plays D pedal.

Gtr. II

Chorus:

D G5 C5

Call - ing all the peo - ple, have you noth - in' brew - in'?

Rhy. Fig. 2

Gtr. I

(end Rhy. Fig. 2)

Rhy. Fig. 2A

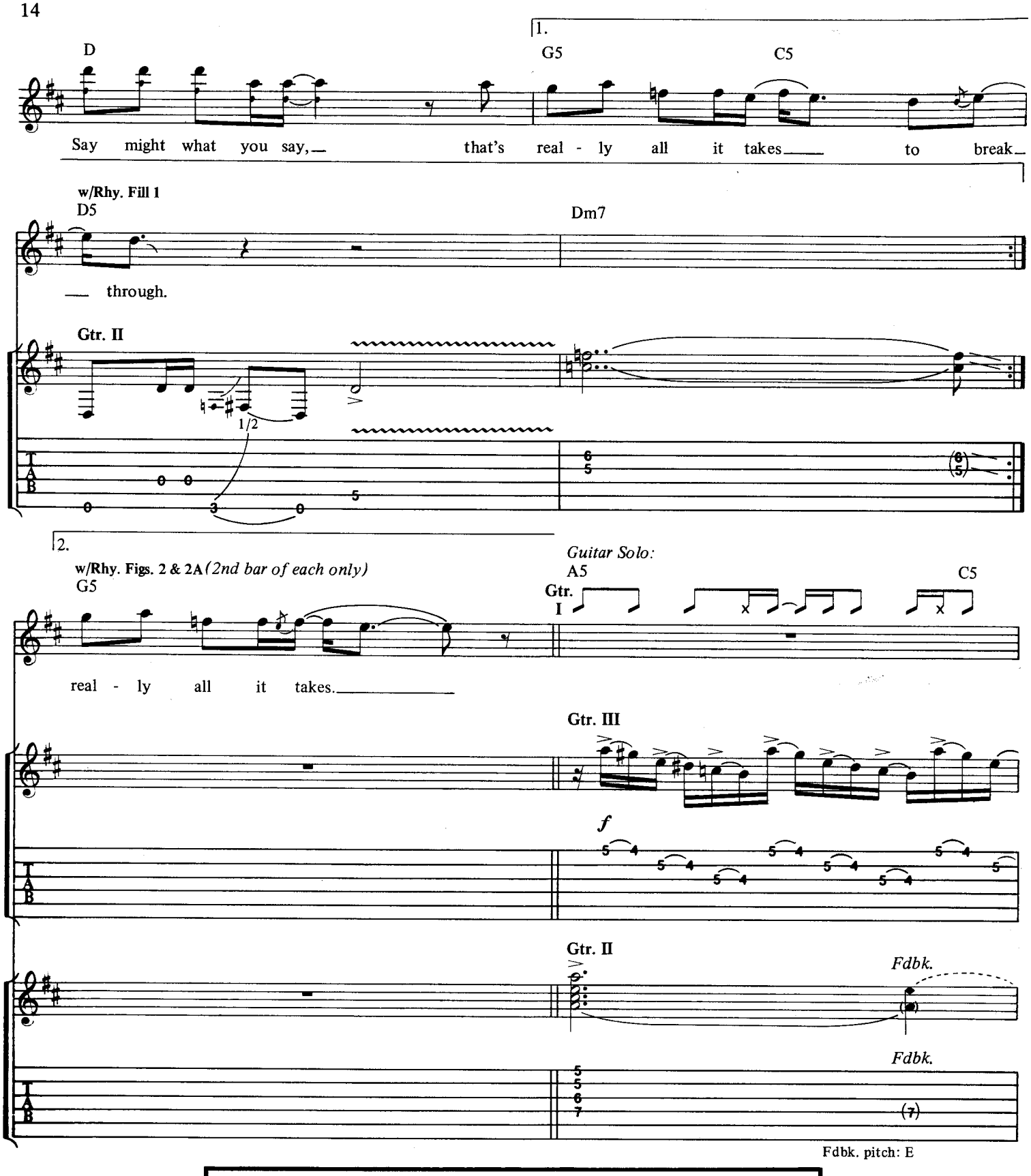
Gtr. II

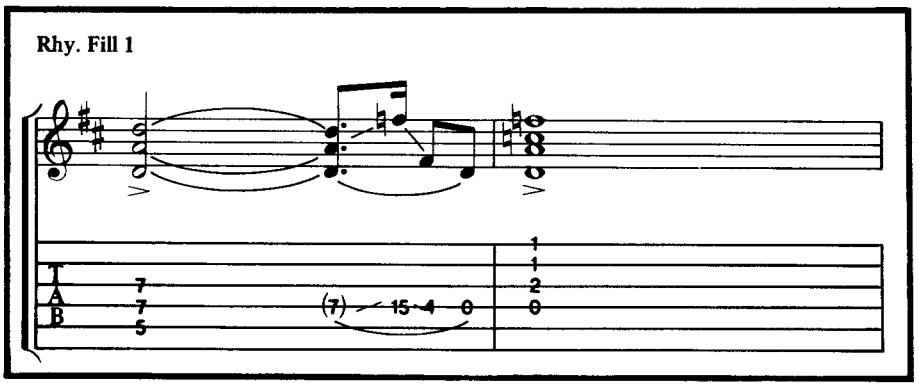
(end Rhy. Fig. 2A)

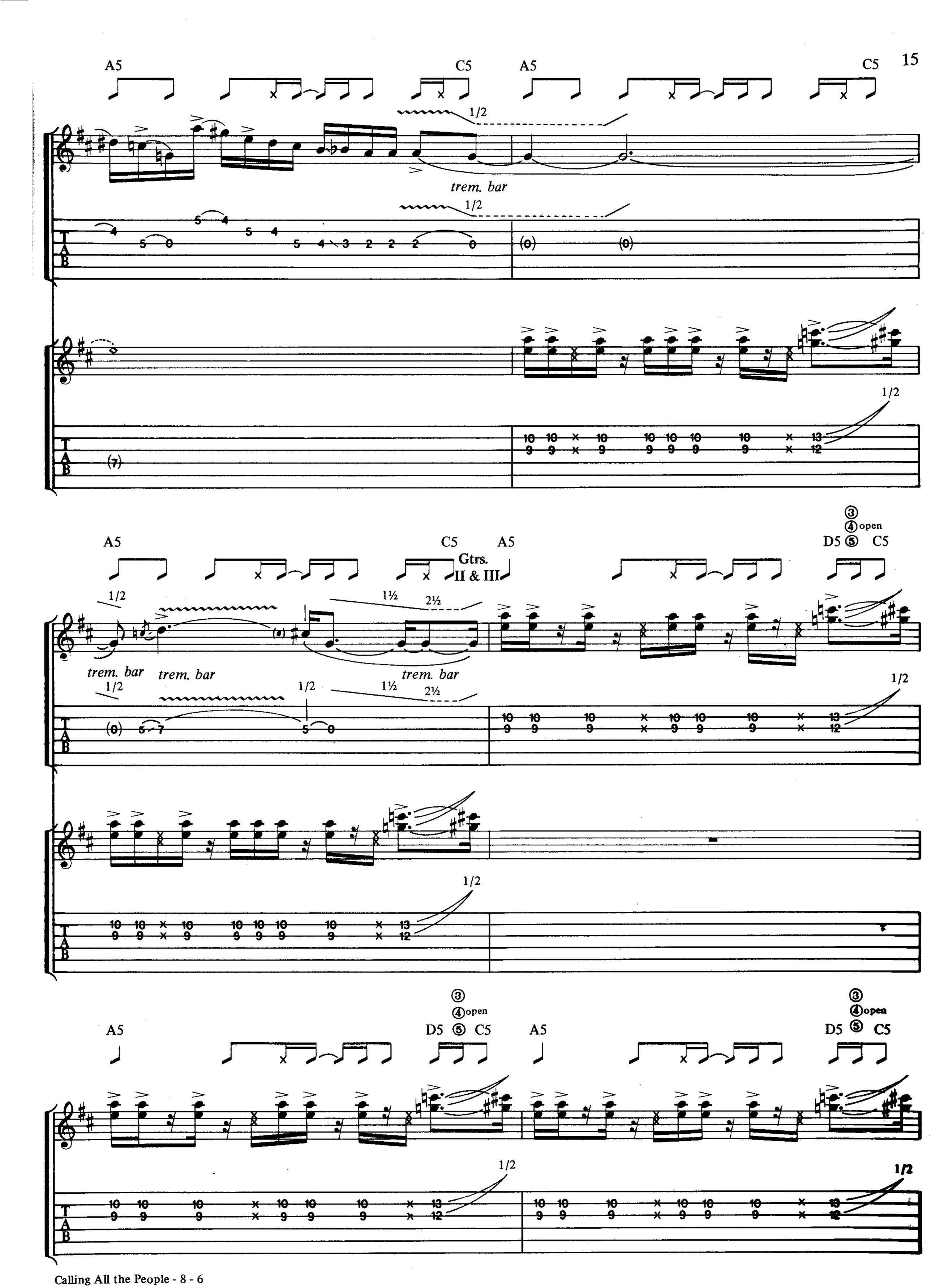
w/Rhy. Fig. 2 & 2A *(both 2 times)*

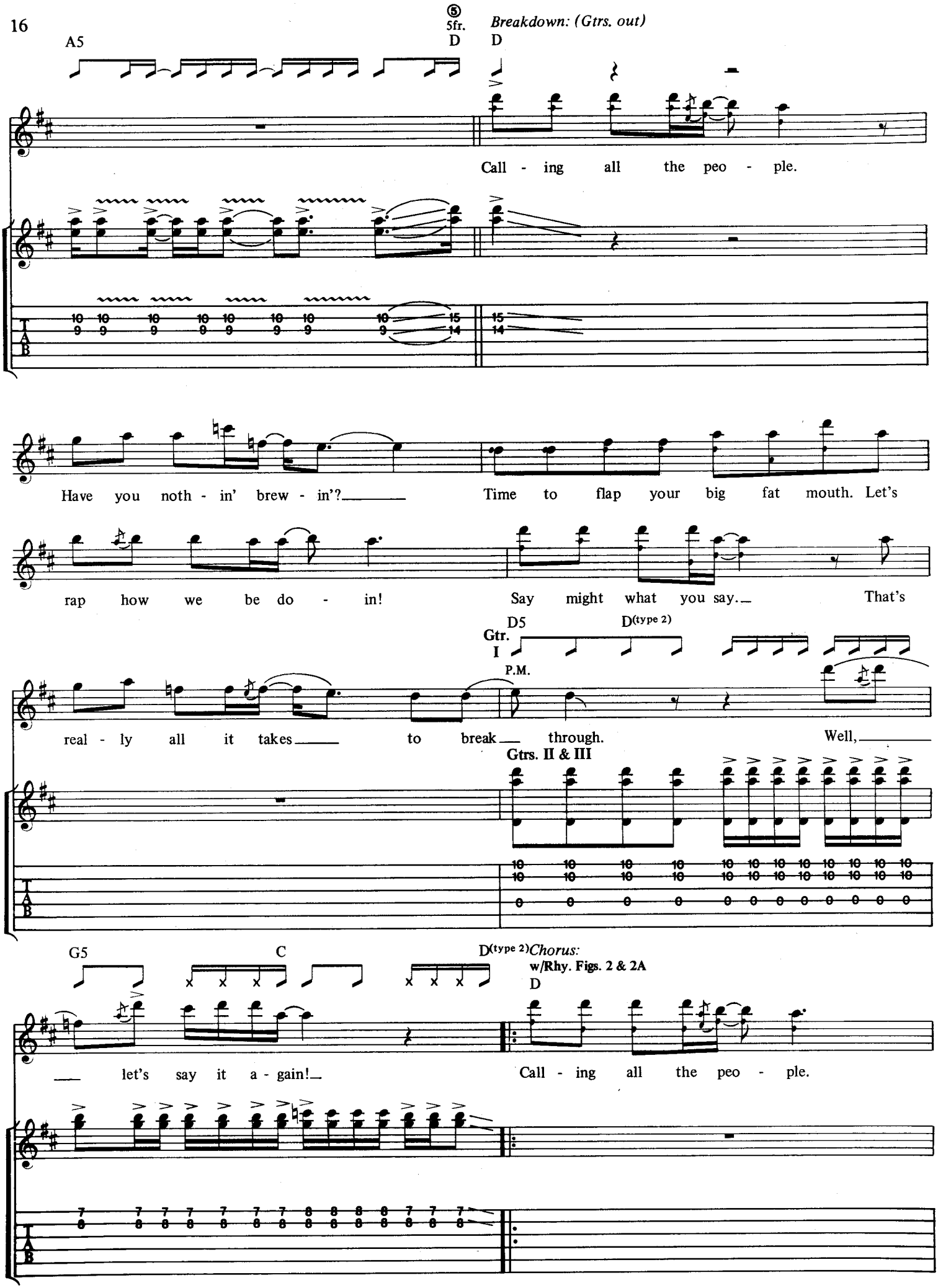
D G5 C5

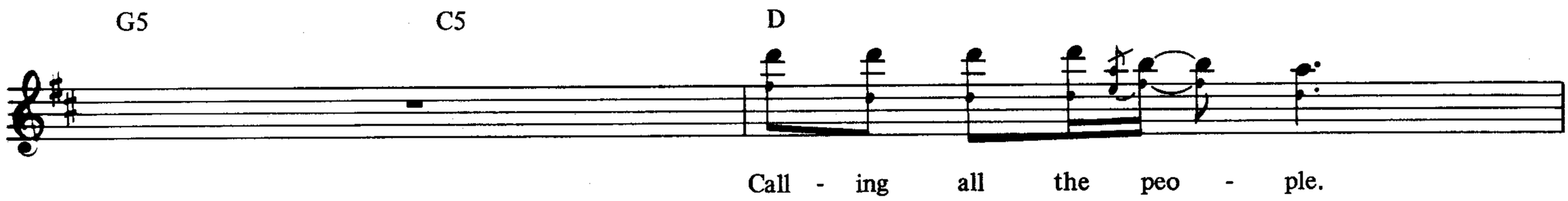
Time to flap your big fat mouth let's rap how we be do - in'.

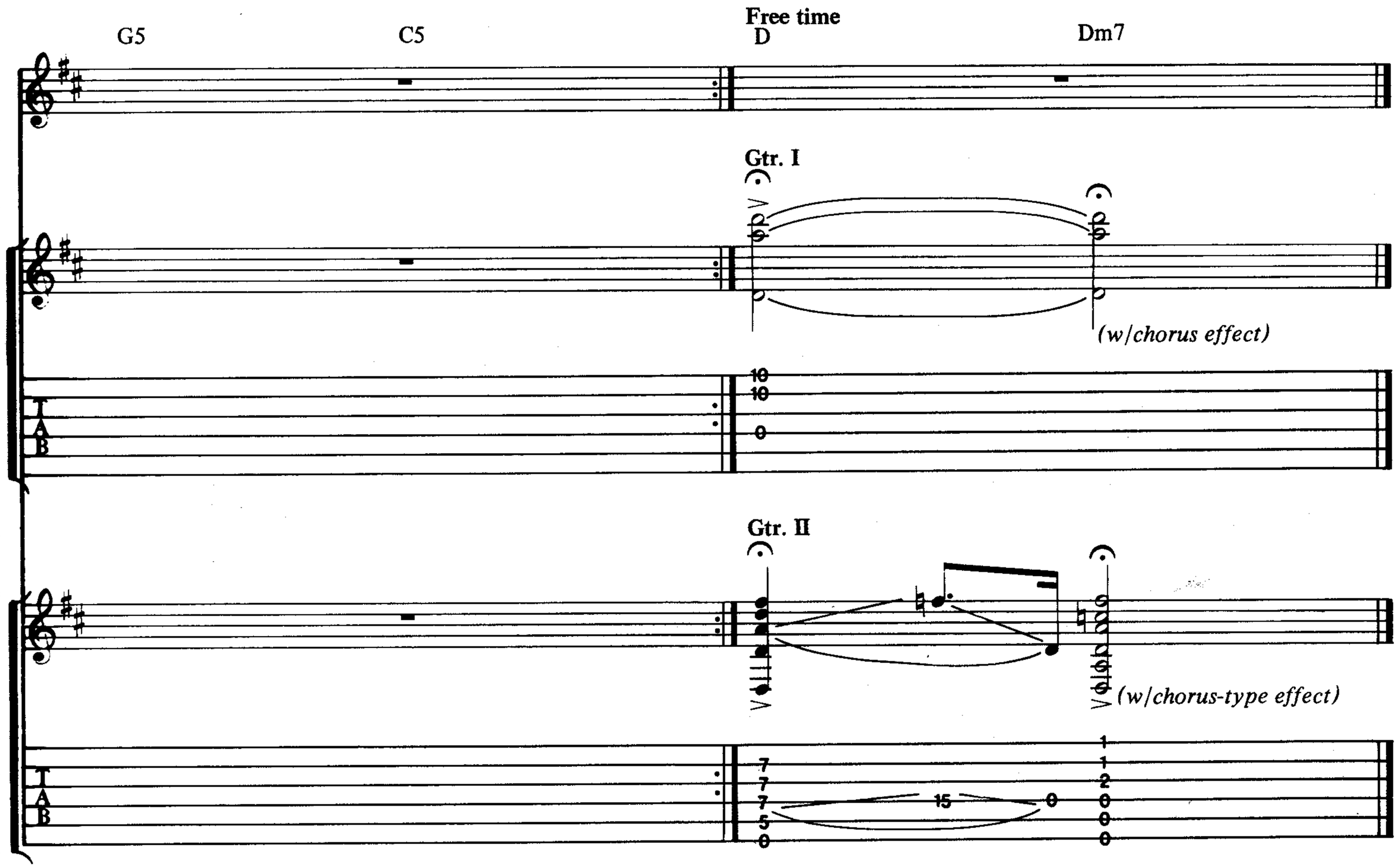

1.
D
G5
C5
Say might what you say, that's real - ly all it takes to break
w/Rhy. Fill 1
D5
Dm7
through.
Gtr. II
1/2
2.
w/Rhy. Figs. 2 & 2A (2nd bar of each only)
G5
Guitar Solo:
A5
C5
Gtr. I
real - ly all it takes.
Gtr. III
f
Gtr. II
Fdbk.
Fdbk.
Fdbk. pitch: E


Rhy. Fill 1


A5
C5
A5
C5
1/2
trem. bar
1/2
(7)
③
④open
D5 ⑤ C5
Gtrs.
II & III
1½
2½
trem. bar
trem. bar
trem. bar
trem. bar


A5
5fr.
D
Breakdown: (Gtrs. out)
D
Call - ing all the peo - ple.
Have you noth - in' brew - in'?
Time to flap your big fat mouth. Let's
rap how we be do - in!
Say might what you say.
That's
D5
D(type 2)
Gtr. I
P.M.
real - ly all it takes
to break through.
Well,
Gtrs. II & III
G5
C
D(type 2)
Chorus:
w/Rhy. Figs. 2 & 2A
D
let's say it a - gain!
Call - ing all the peo - ple.

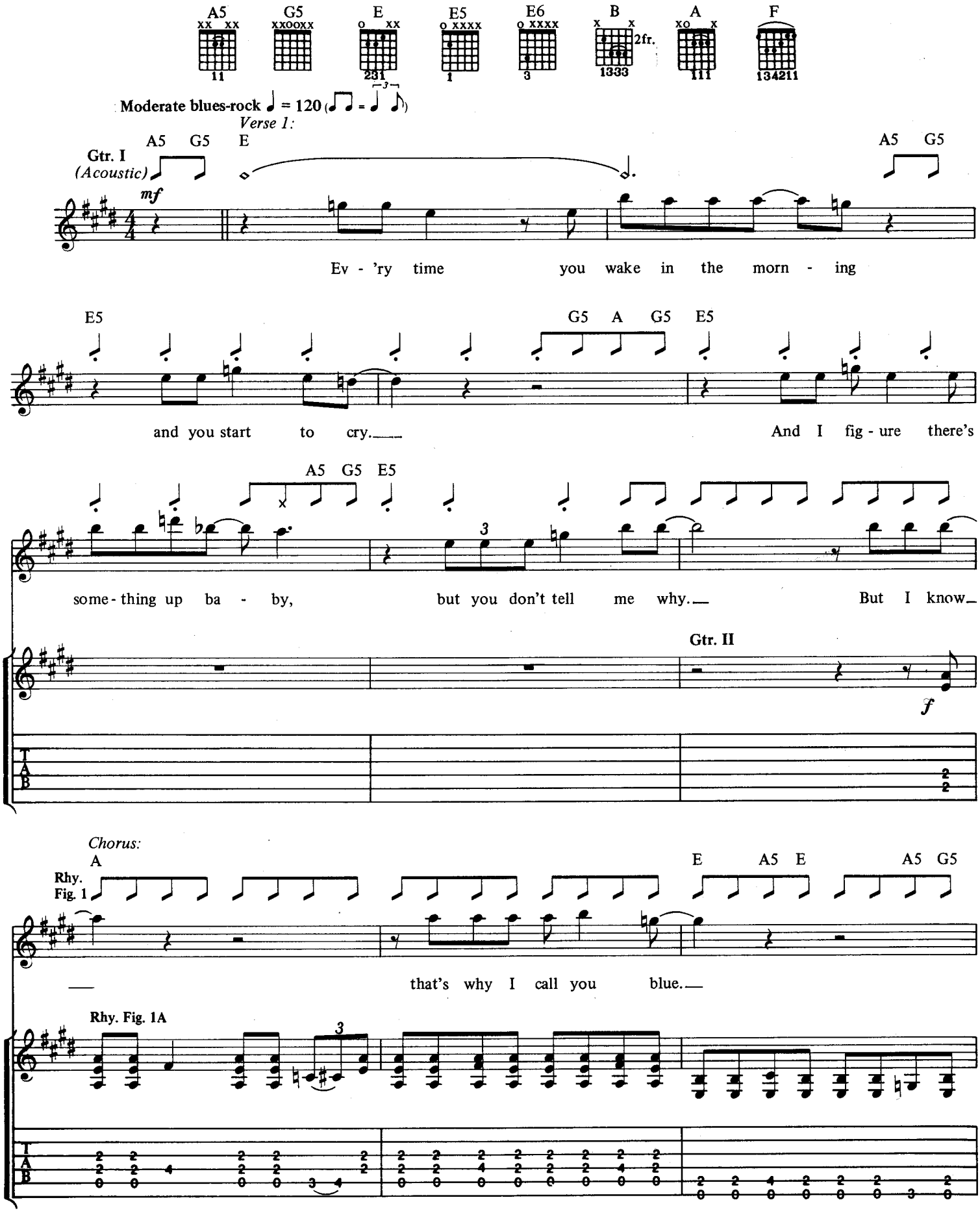




Verse 2:
Where is it at
When your moral is a hat full of money, yeah, hey?
Can you explain the messy kitchen sink
It's so confusing, ya know.
(to Pre-Chorus:)

PLEASANTLY BLUE

Words and Music by
LINDA PERRY



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E B

'Cause I fig - ure some - thing ba - by, that's **why**

A (end Rhy. Fig. 1) E5 Rhy. Fig. 2 A5 G5 E5 (end Rhy. Fig. 2) A5 G5

I call you pleas - ant - ly blue.

(end Rhy. Fig. 1A) Rhy. Fig. 2A (end Rhy. Fig. 2A)

P.M. P.M.

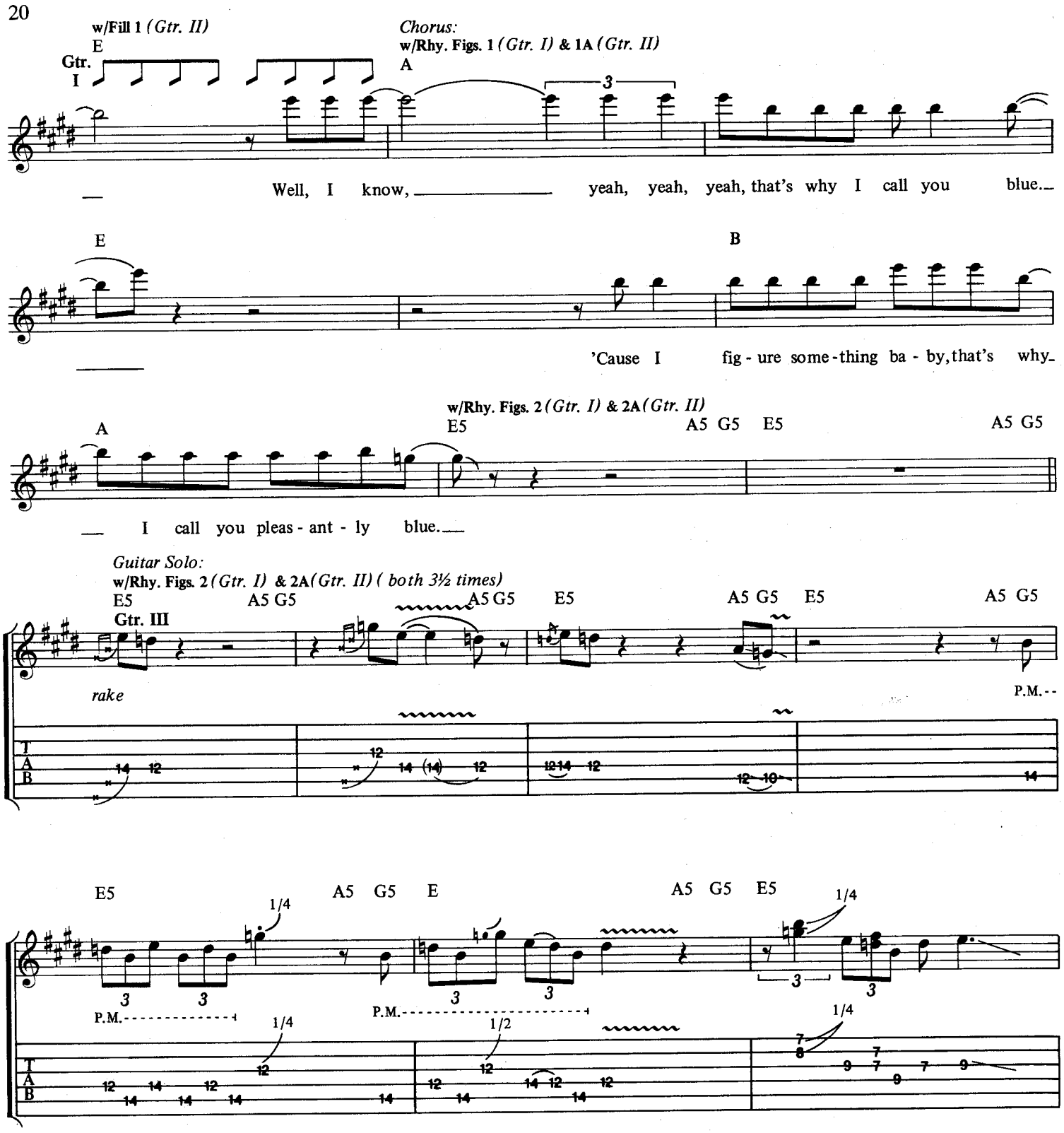
Verse 2:
w/Rhy. Fig. 2 *(Gtr. I)* **& 2A** *(Gtr. II) (both 3½ times)*

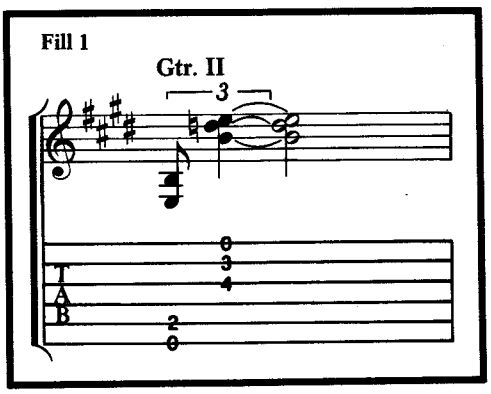
E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

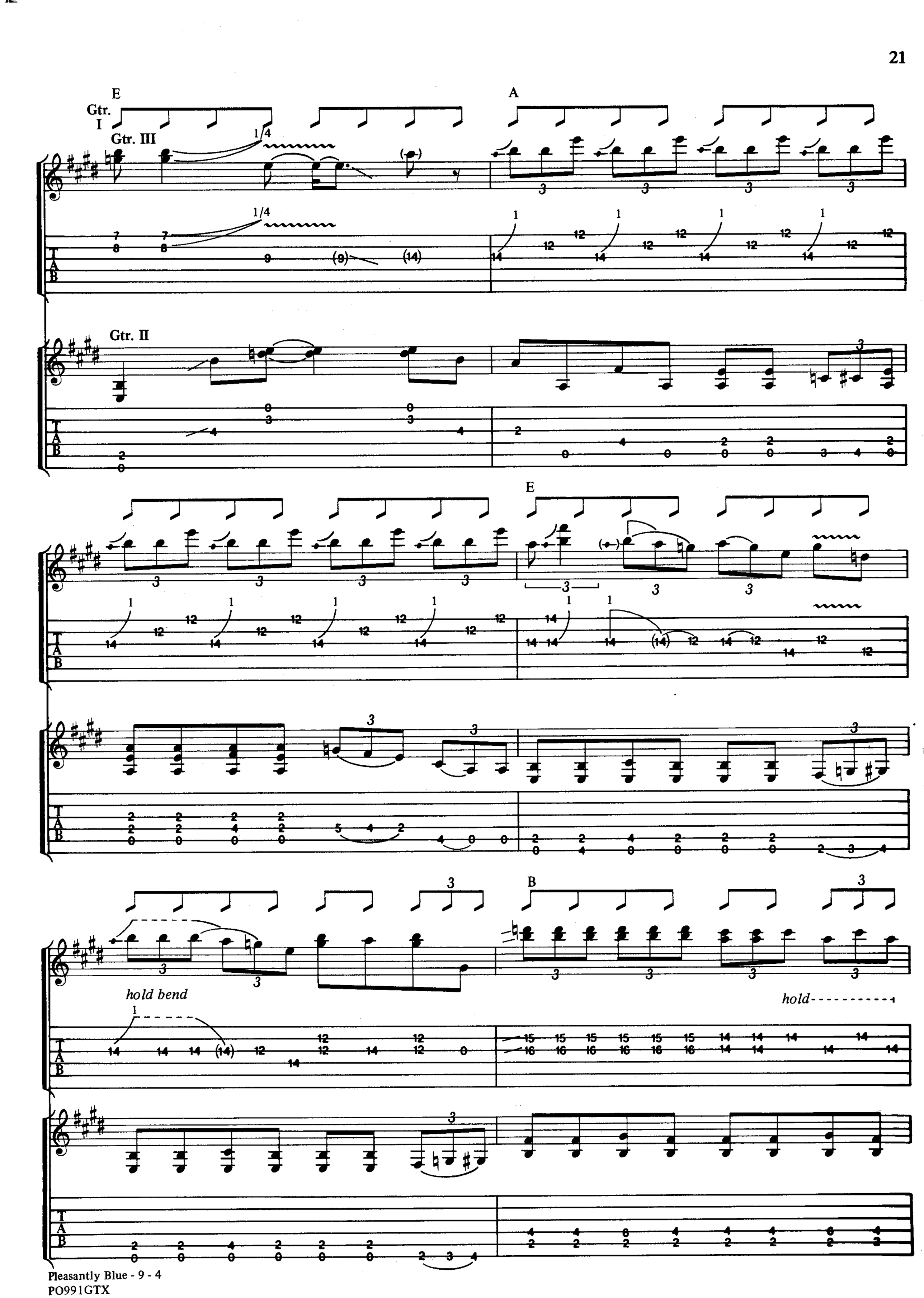
Hush, hush, you walk on by. You don't say a word.

E5 A5 G5 E5 A5 G5 E5 A5 G5

Talk to me ba - by, talk to me ba - by, What have - n't I **heard?**


w/Fill 1 (Gtr. II)
Gtr. I
E
Chorus:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)
A
Well, I know, yeah, yeah, yeah, that's why I call you blue.
E
B
'Cause I fig - ure some - thing ba - by, that's why
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)
A
E5
A5 G5 E5
A5 G5
I call you pleas - ant - ly blue.
Guitar Solo:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)
E5
A5 G5
A5 G5
E5
A5 G5 E5
A5 G5
Gtr. III
rake
P.M.
E5
A5 G5 E
A5 G5 E5
1/4
P.M.
1/2
T
A
B


Fill 1
Gtr. II
T
A
B


E
A
Gtr. I
Gtr. III
1/4
Gtr. II
E
B
hold bend
hold
Pleasantly Blue - 9 - 4
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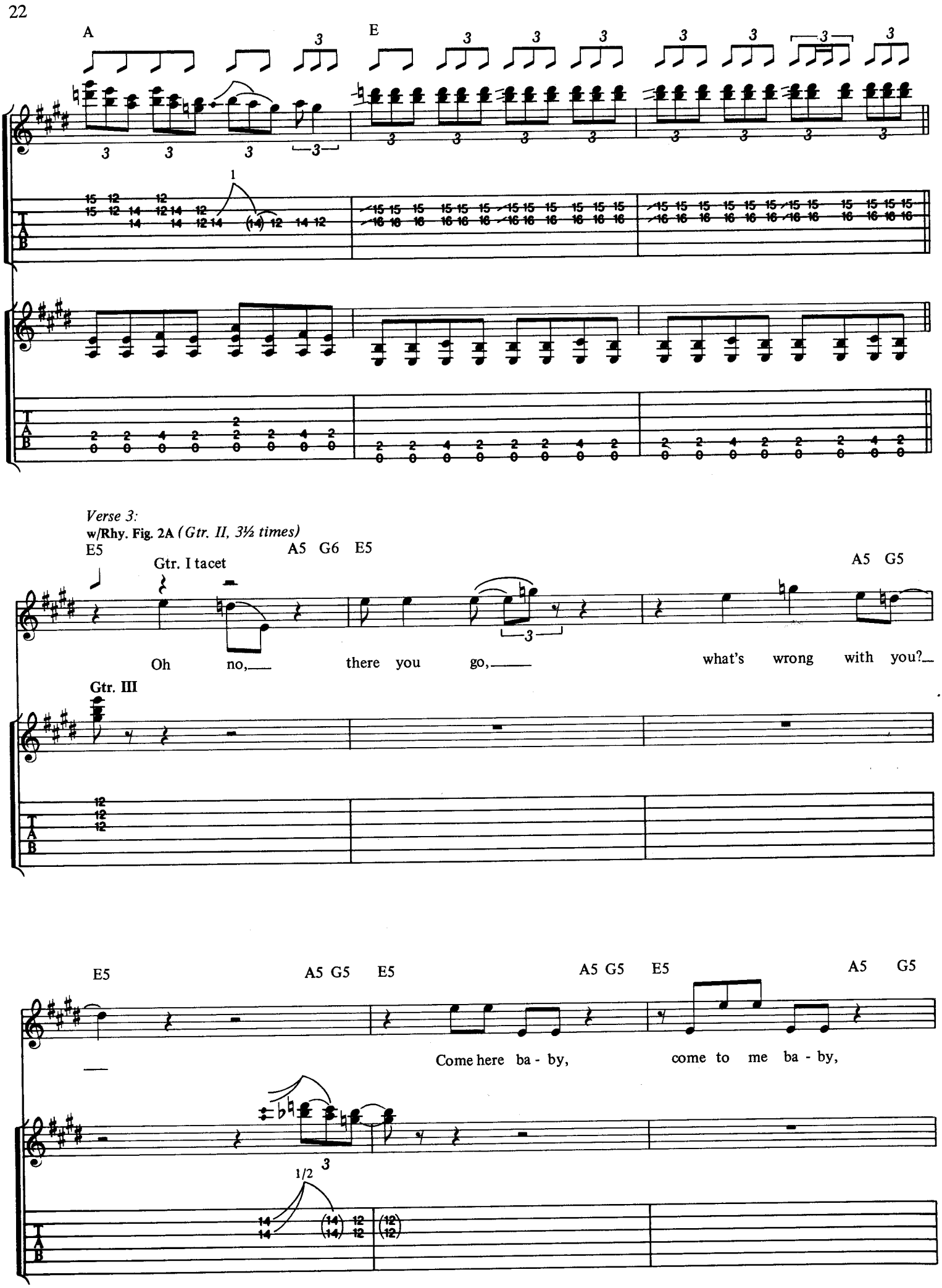

A
E
Verse 3:
w/Rhy. Fig. 2A (Gtr. II, 3½ times)
E5
Gtr. I tacet
A5 G6 E5
A5 G5
Oh no, there you go, what's wrong with you?
Gtr. III
E5
A5 G5 E5
A5 G5 E5
A5 G5
Come here ba - by, come to me ba - by,
1/2

w/Rhy. Fill 2 *(Gtr. II)*

E5 A5 G5 E

what else can I do?_____ But I know,_

Chorus:

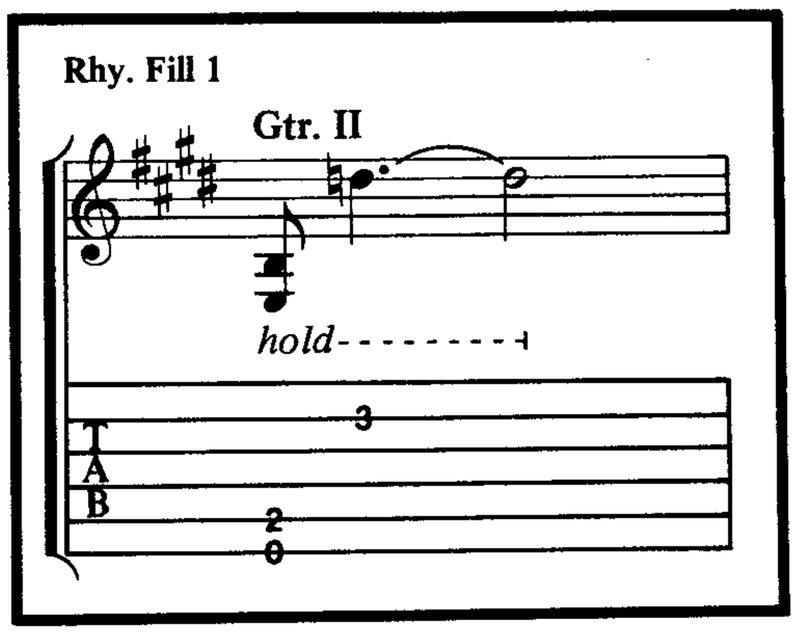
A A E

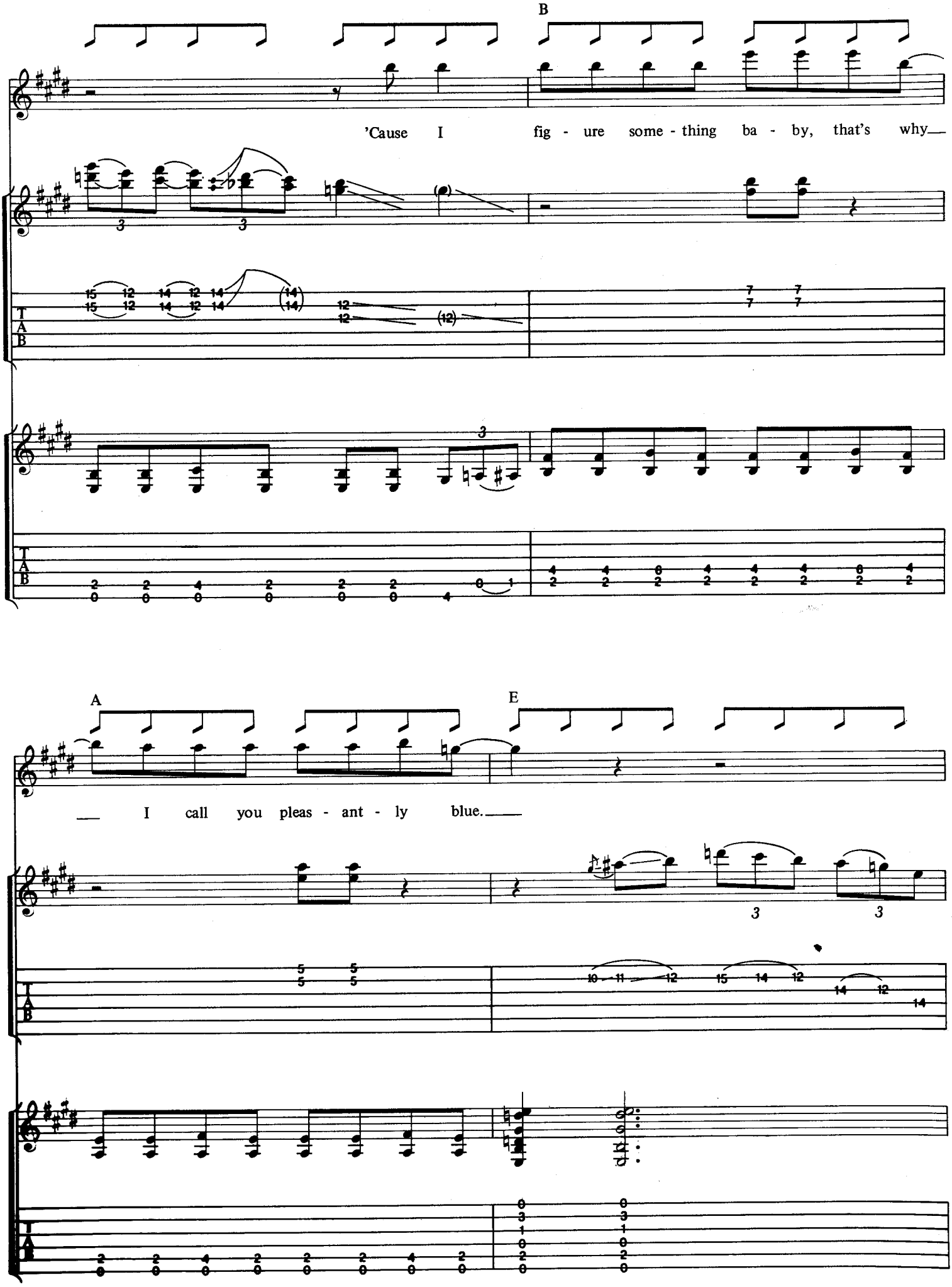
Gtr. I

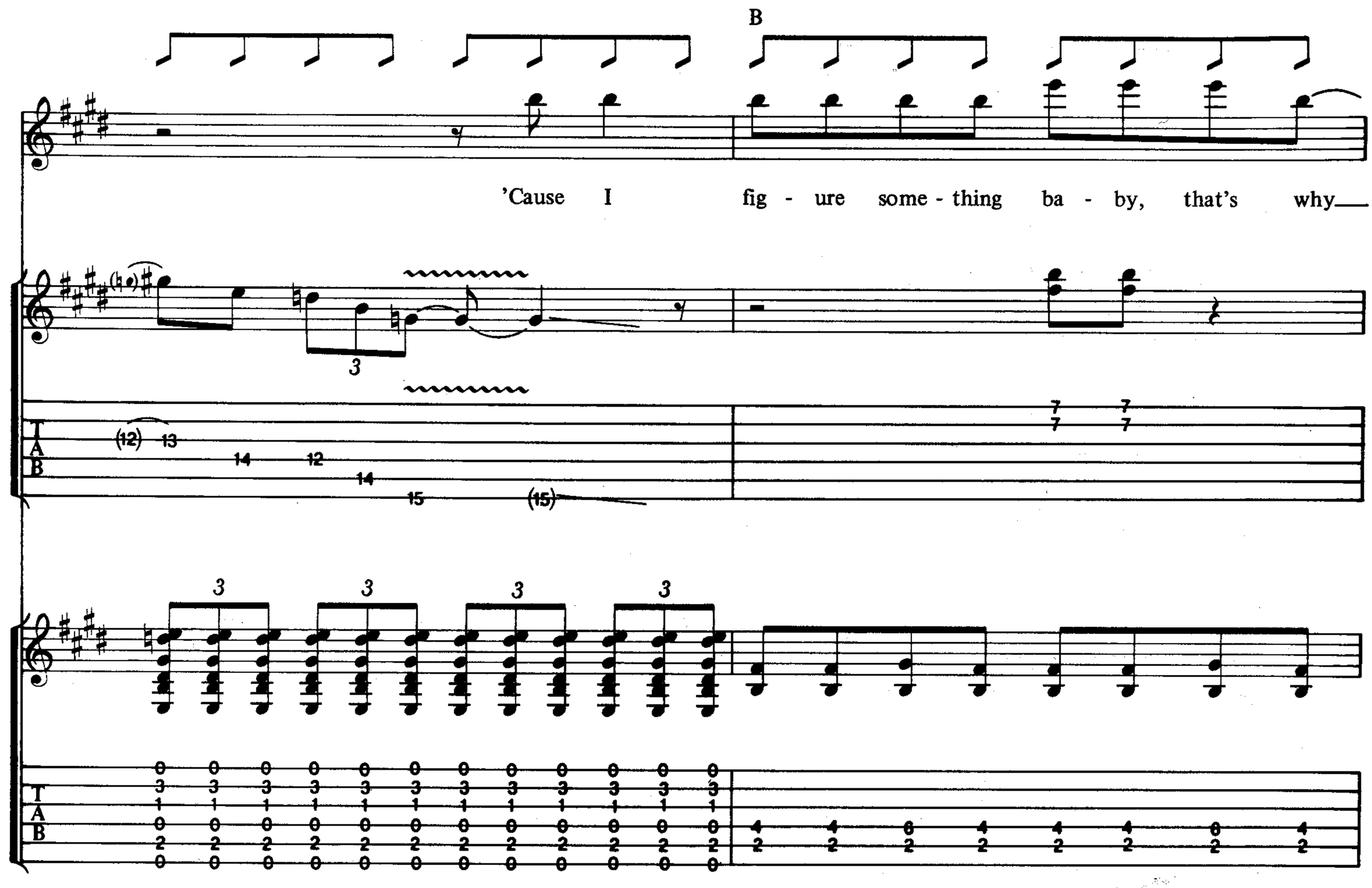
_____ yeah, yeah, yeah, that's why I call you blue._____

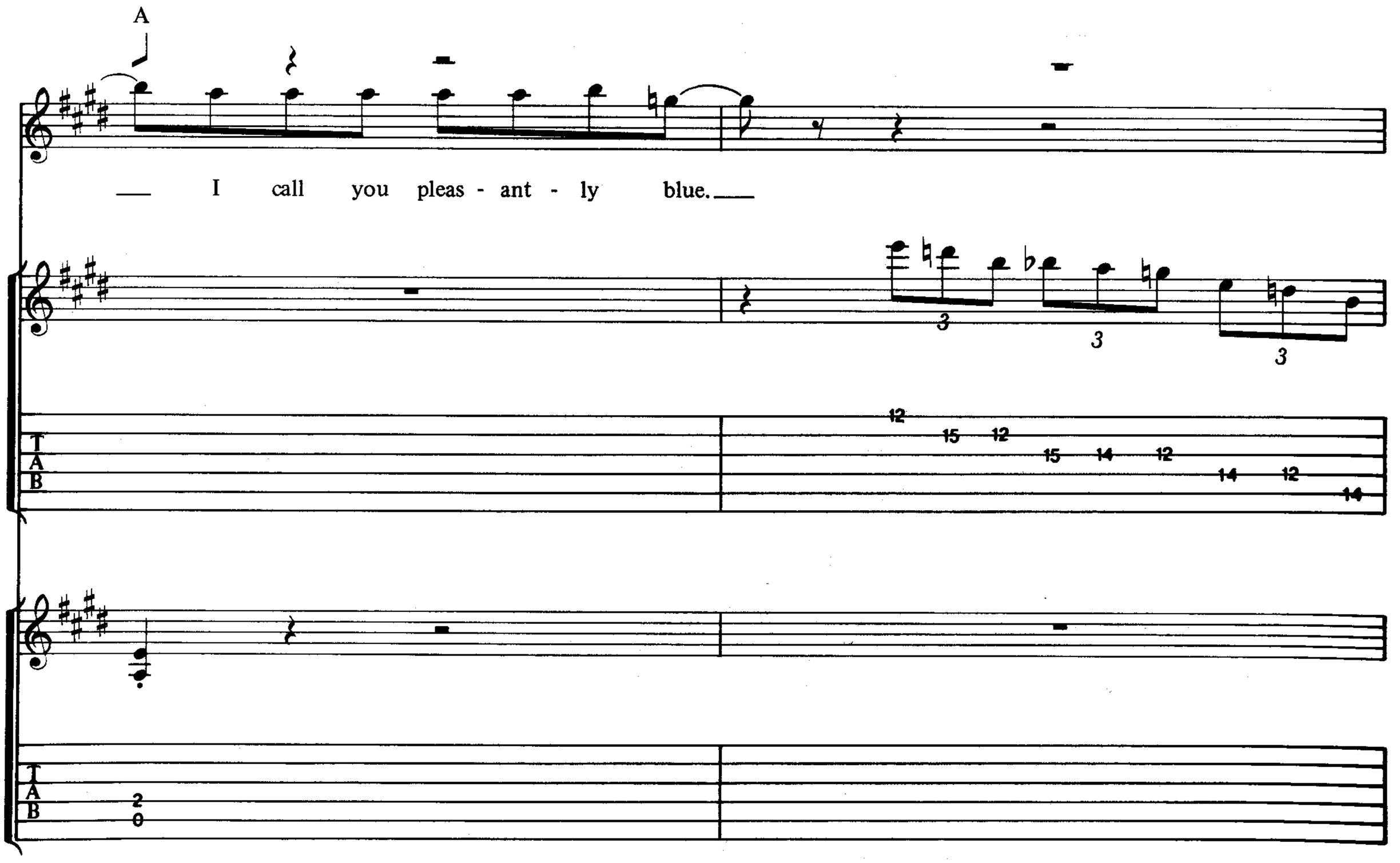
Gtr. III

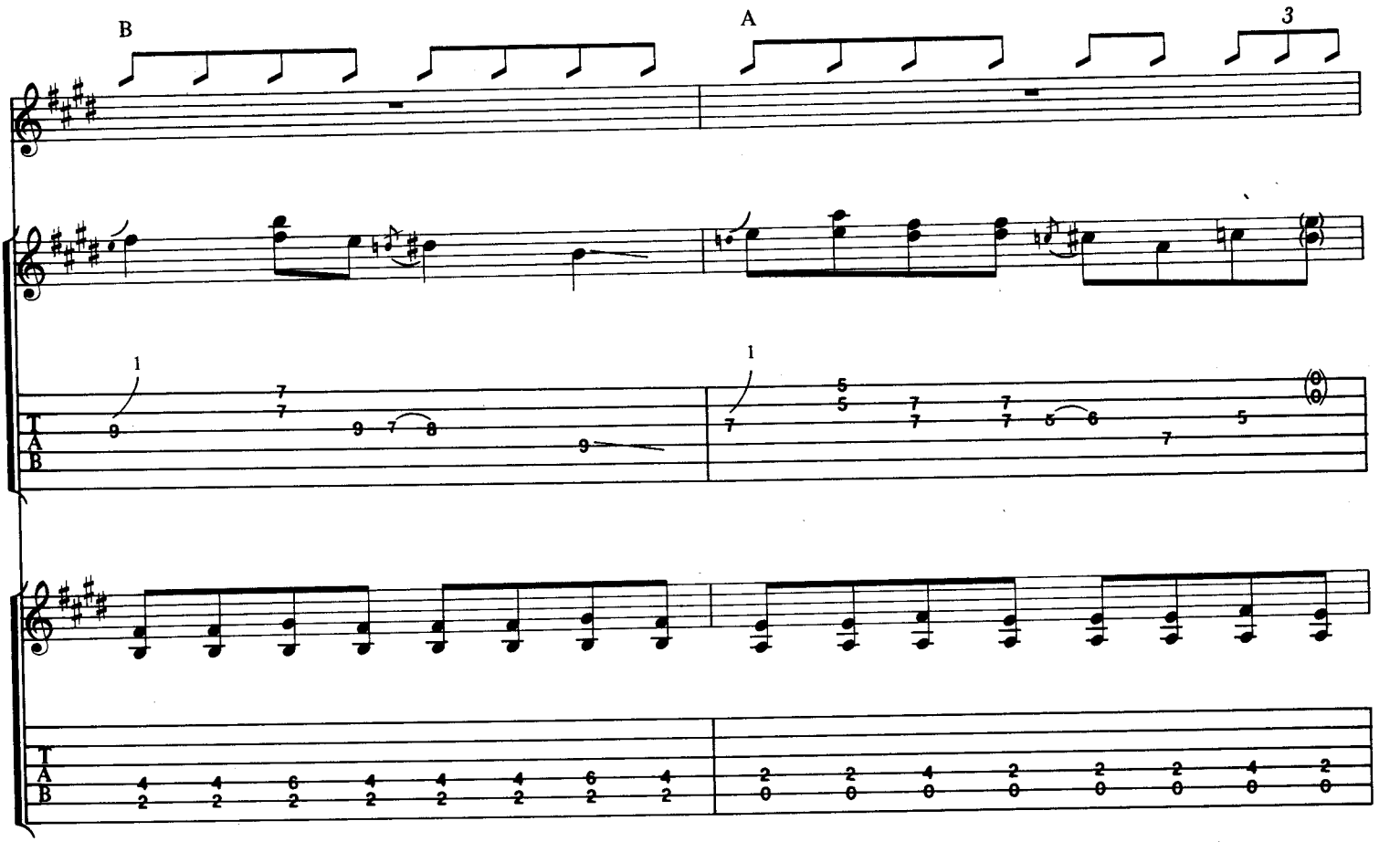
Gtr. II

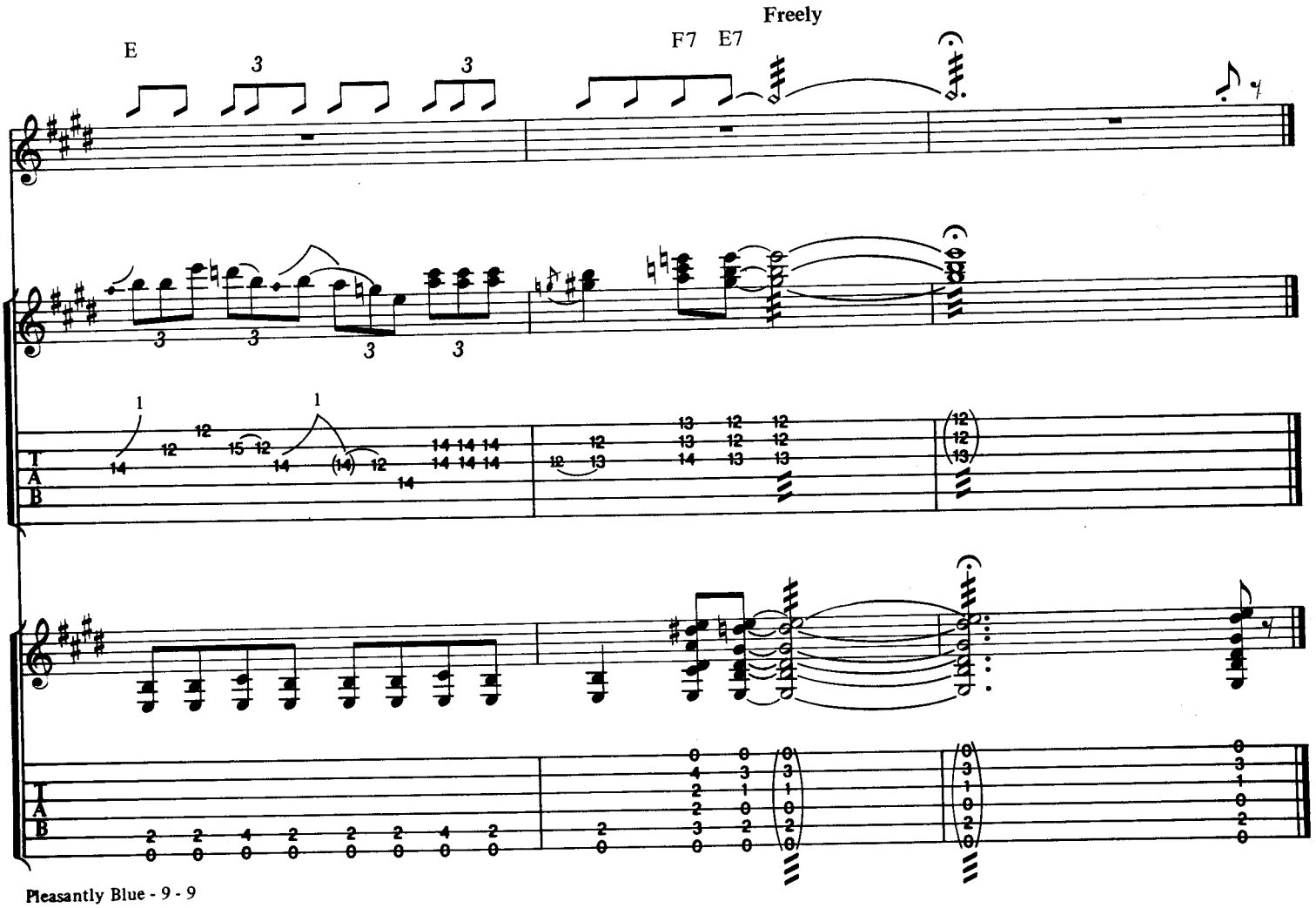



B
'Cause I fig - ure some - thing ba - by, that's why
A
E
I call you pleas - ant - ly blue.


B
'Cause I fig - ure some - thing ba - by, that's why
T
A
B

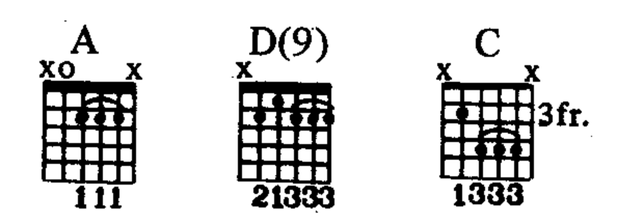

A
I call you pleas - ant - ly blue.
T
A
B

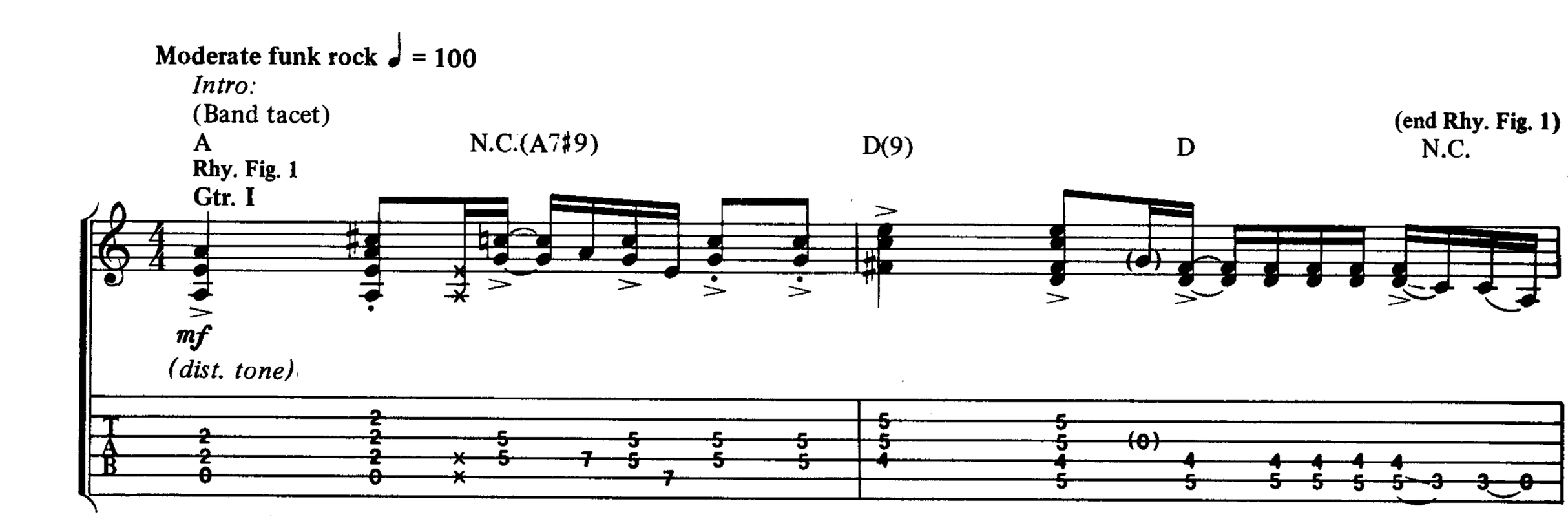

B
A
3
1
1
T
A
B

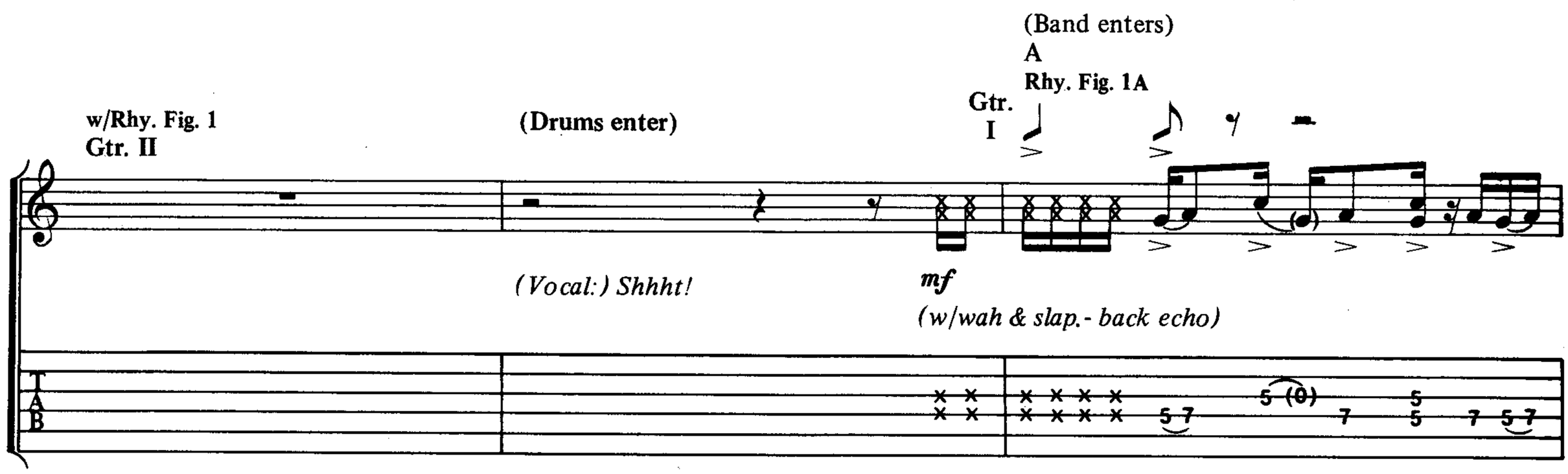

Freely
E
F7 E7
3
3
1
1
T
A
B

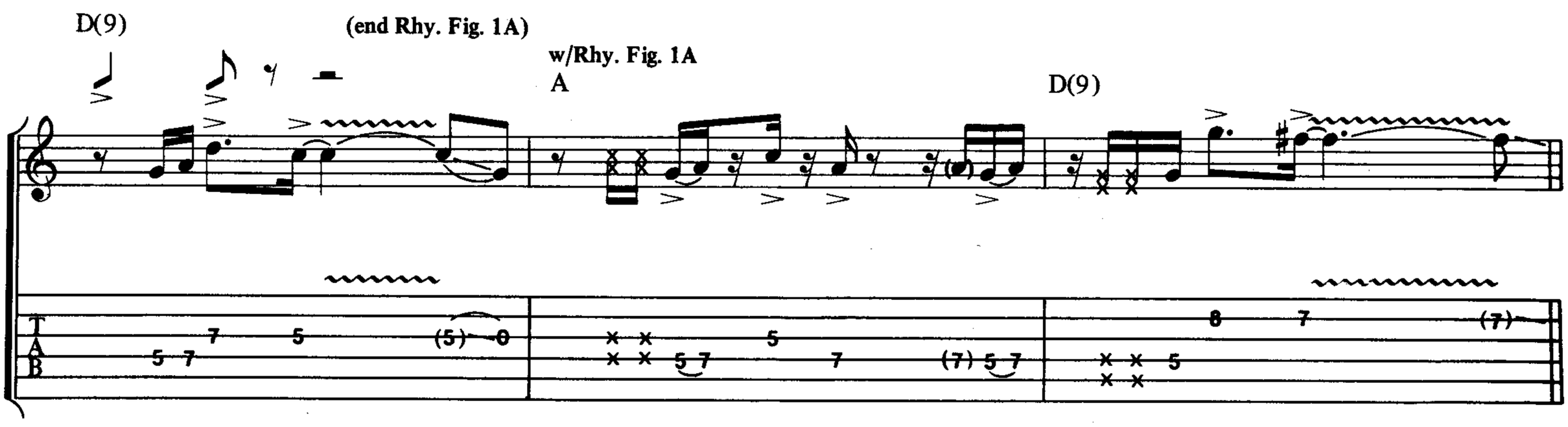
SUPERFLY

Words and Music by
LINDA PERRY and KATRINA SIRDOFSKY









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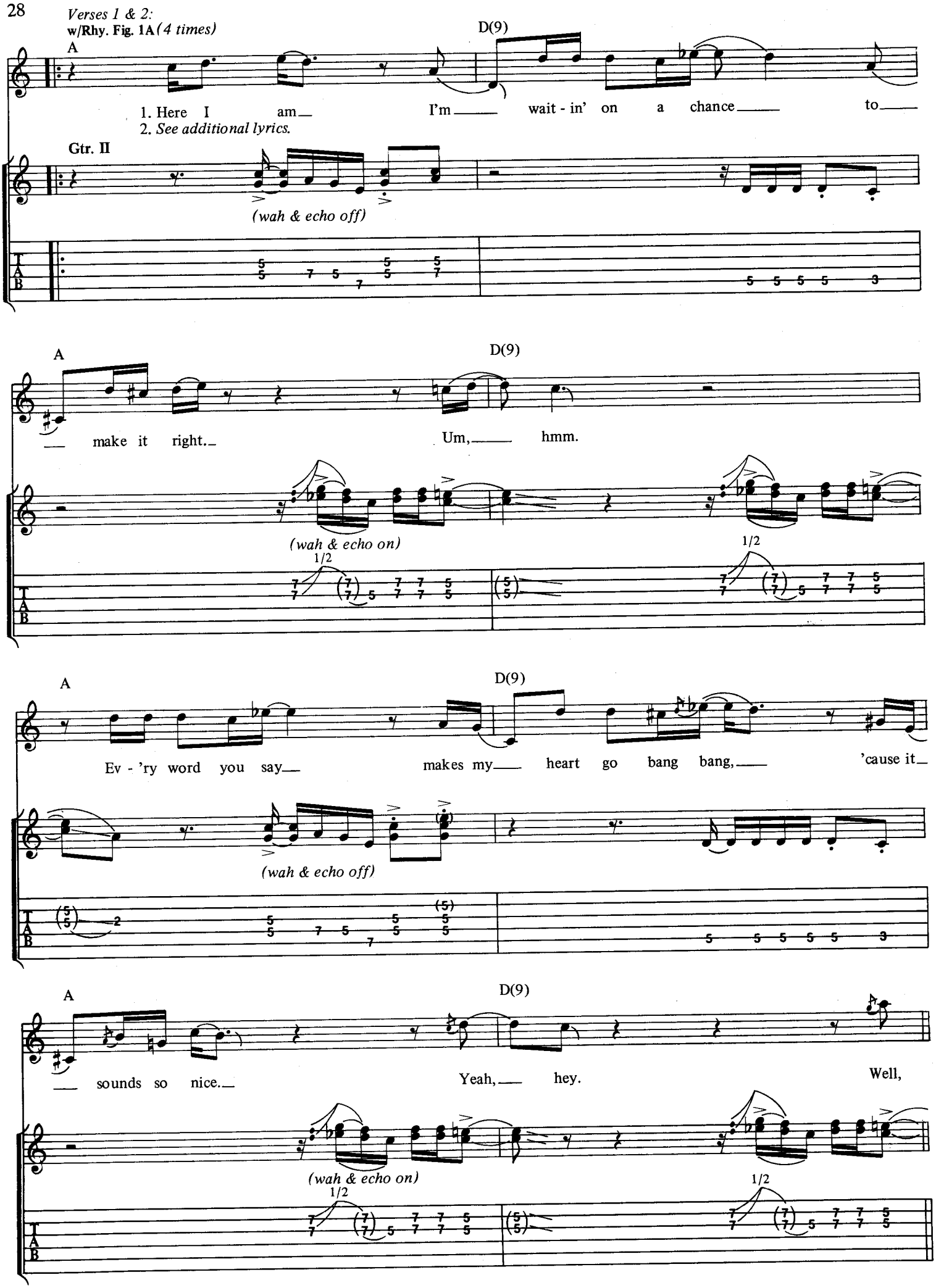

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)
A
D(9)
1. Here I am I'm wait - in' on a chance to
2. See additional lyrics.
Gtr. II
(wah & echo off)
A
D(9)
make it right. Um, hmm.
(wah & echo on)
1/2
A
D(9)
Ev - 'ry word you say makes my heart go bang bang, 'cause it
(wah & echo off)
A
D(9)
sounds so nice. Yeah, hey. Well,
(wah & echo on)
1/2

Pre-chorus:
w/Rhy. Fig. 1A *(4 times)* **on** ***D.S.*****, substitute Rhy. Fill 1 for Gtr. II**

A D(9)

I've been a - lone and you've been a fool. Oh,

rake

A D(9)

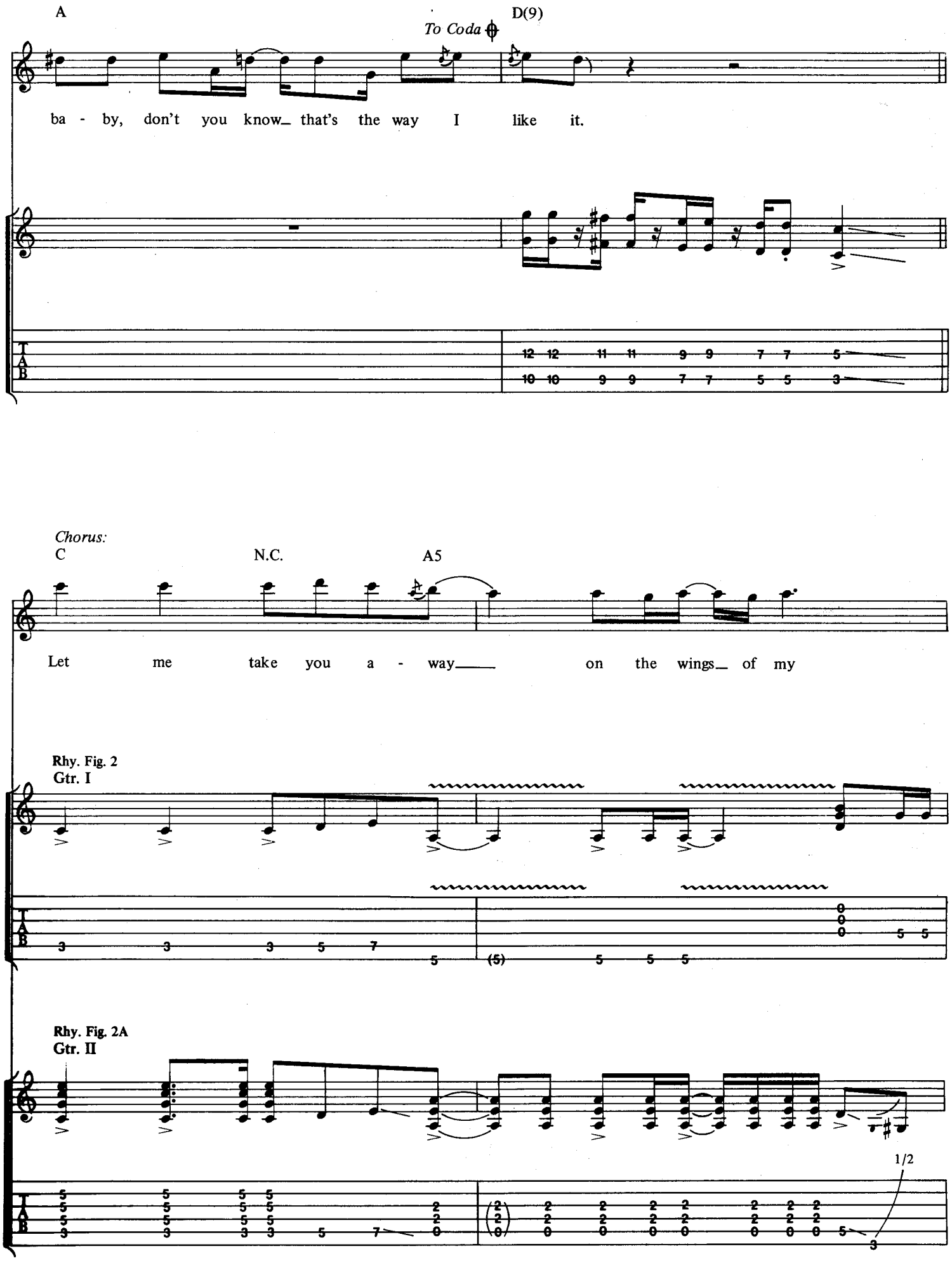
ba - by, don't you know that's the gold - en rule. Well,

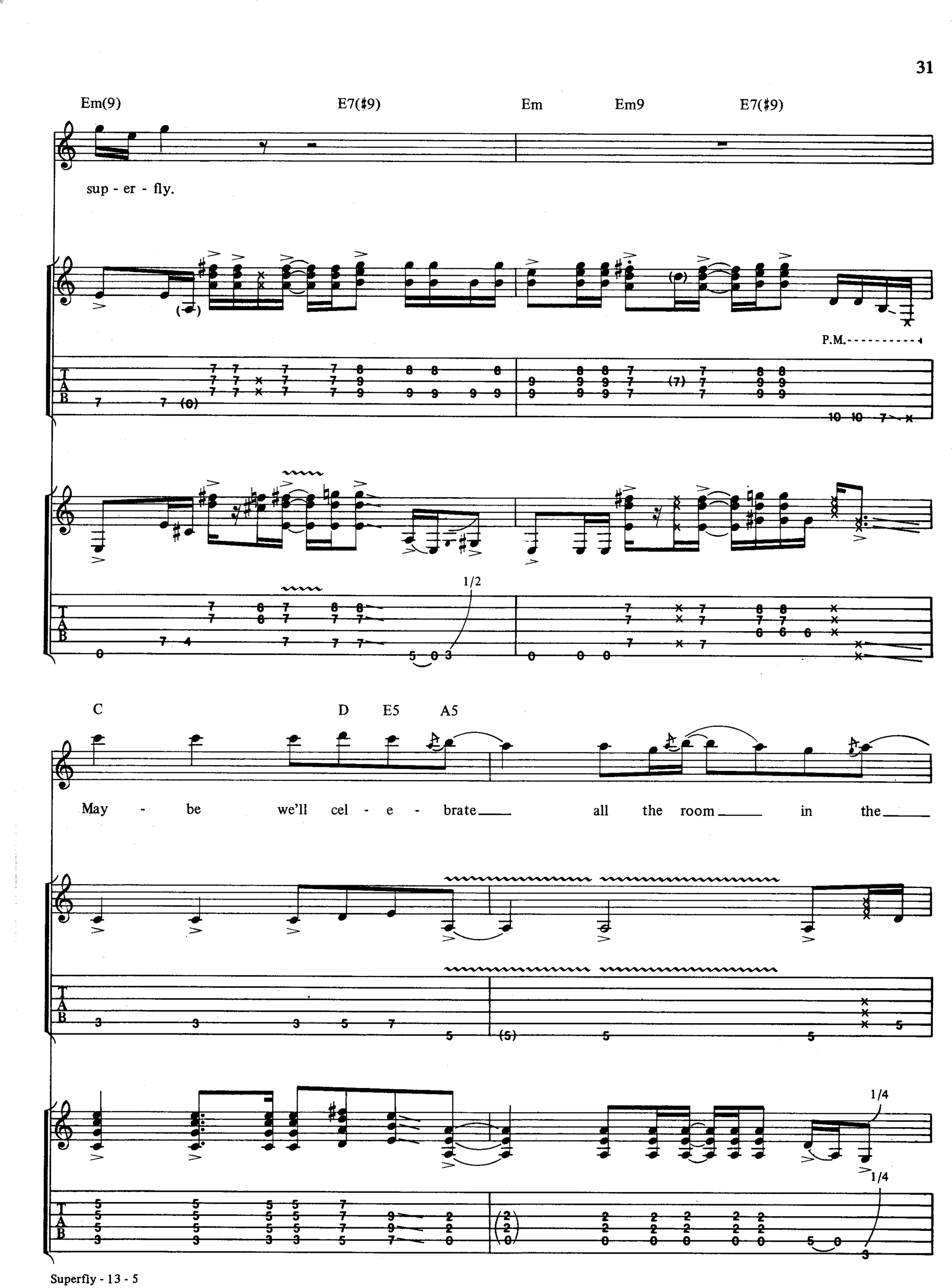
A D(9)

I've been a - lone and you've been a fool. Oh,

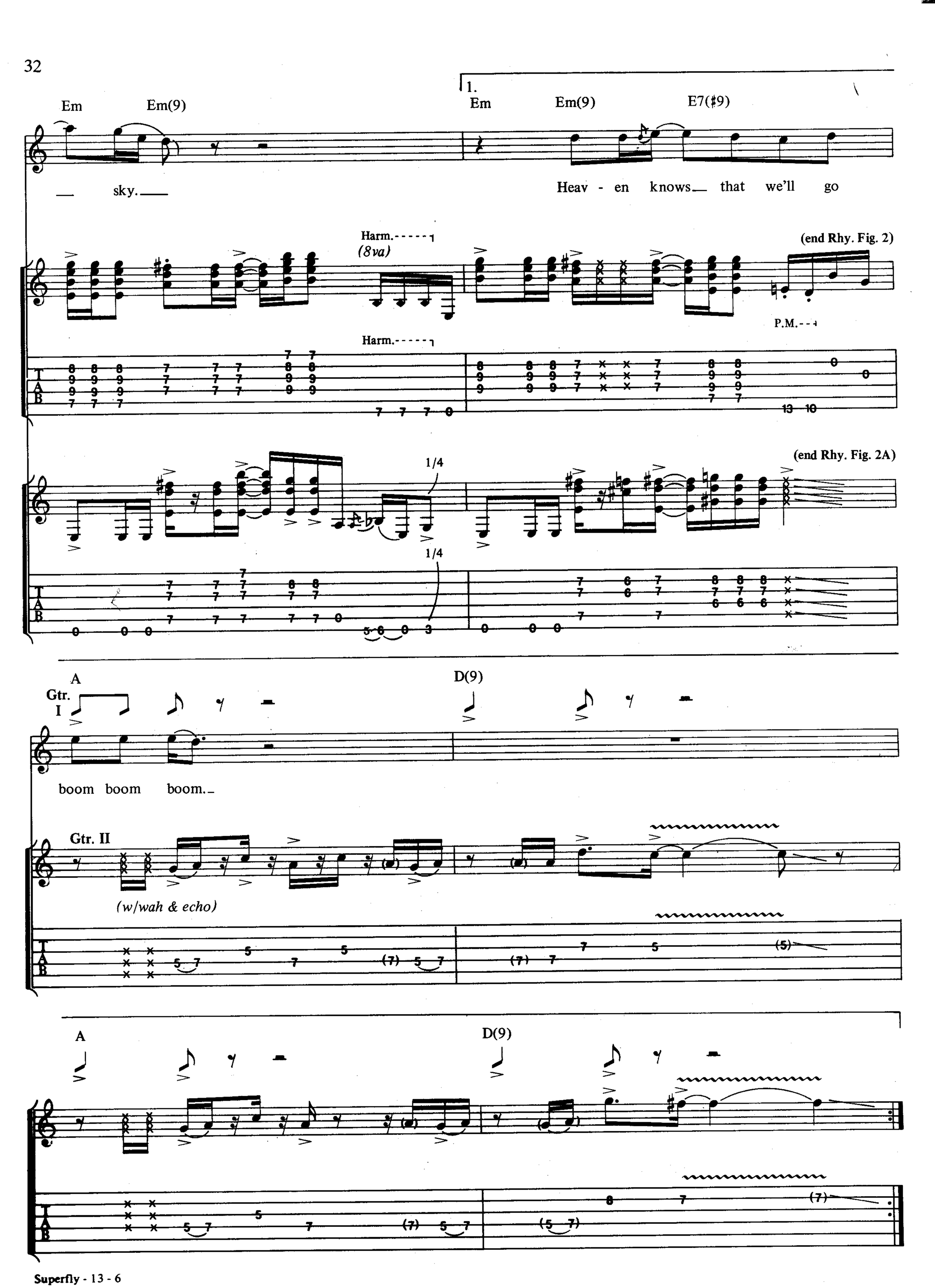
rake *(steady gliss)*

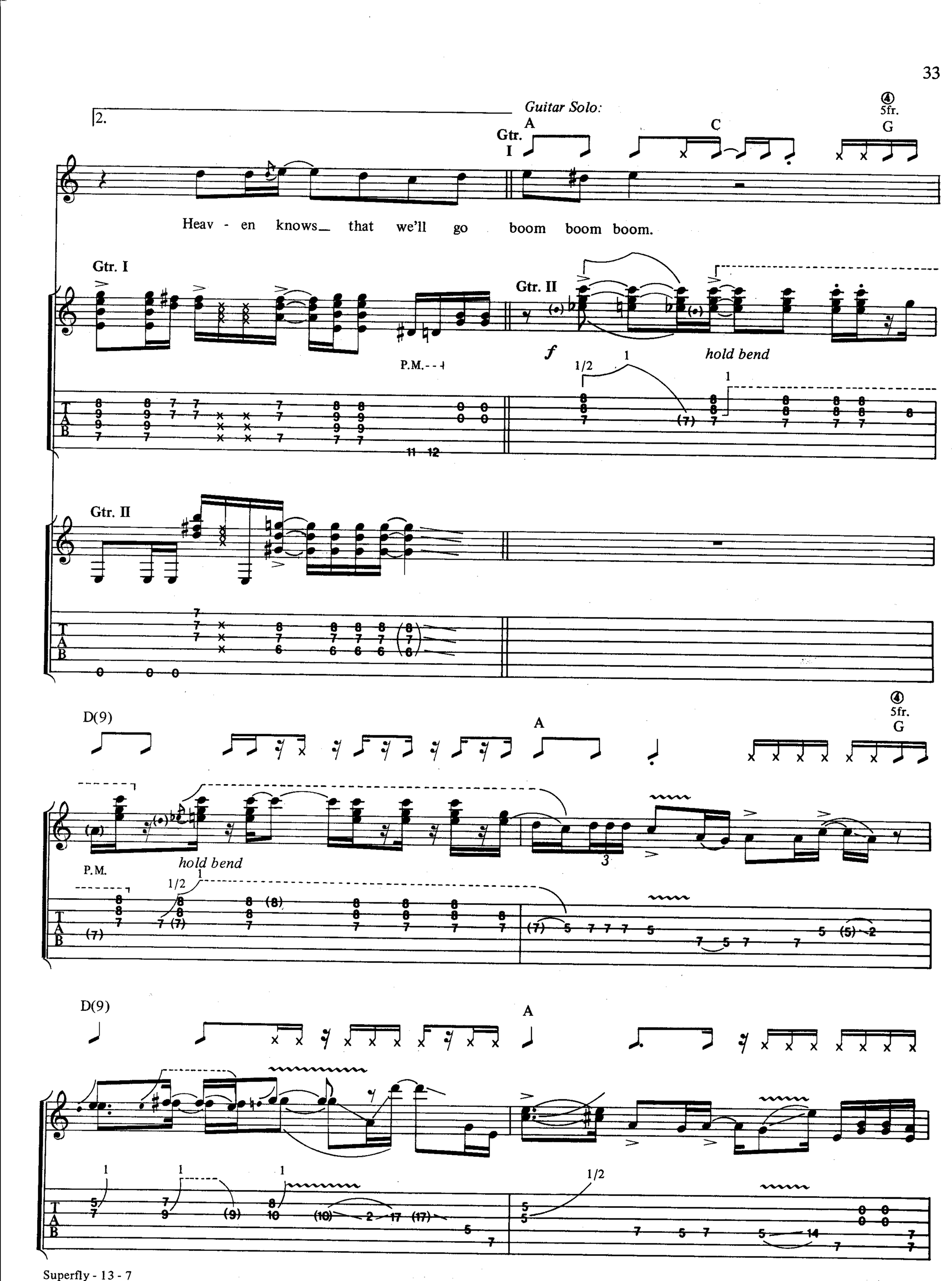
Rhy. Fill 1

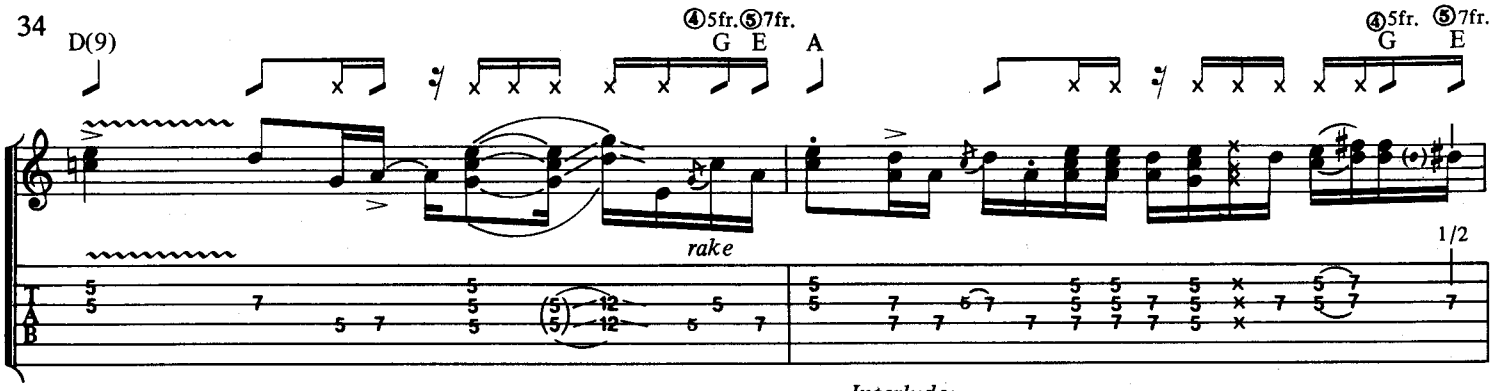

A
To Coda
D(9)
ba - by, don't you know that's the way I like it.
Chorus:
C
N.C.
A5
Let me take you a - way on the wings of my
Rhy. Fig. 2
Gtr. I
Rhy. Fig. 2A
Gtr. II
1/2

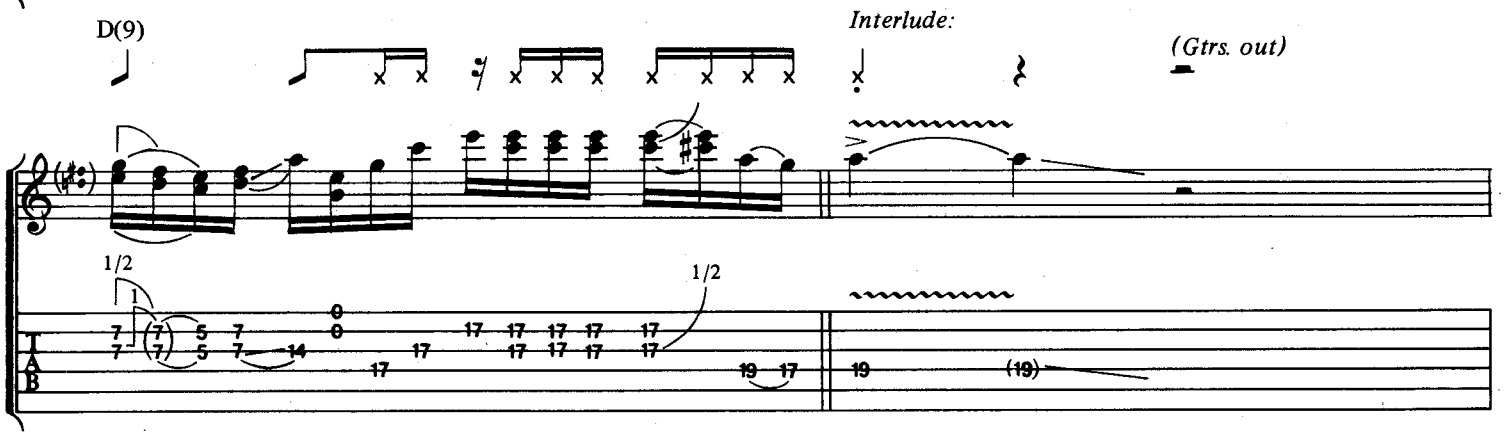

Em(9)
E7(♯9)
Em
Em9
E7(♯9)
sup - er - fly.
P.M.
1/2
C
D
E5
A5
May - be we'll cel - e - brate all the room in the
1/4
1/4

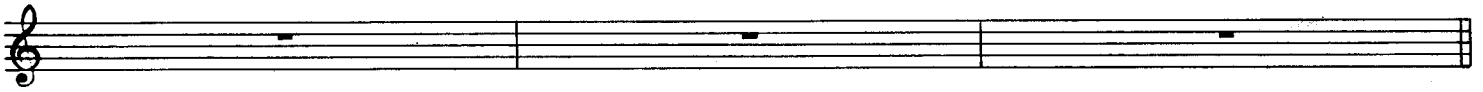
PO991GTX


Em
Em(9)
1.
Em
Em(9)
E7(♯9)
sky.
Heav - en knows that we'll go
Harm.
(8va)
(end Rhy. Fig. 2)
P.M.
Harm.
1/4
(end Rhy. Fig. 2A)
1/4
A
Gtr. I
D(9)
boom boom boom.
Gtr. II
(w/wah & echo)
A
D(9)

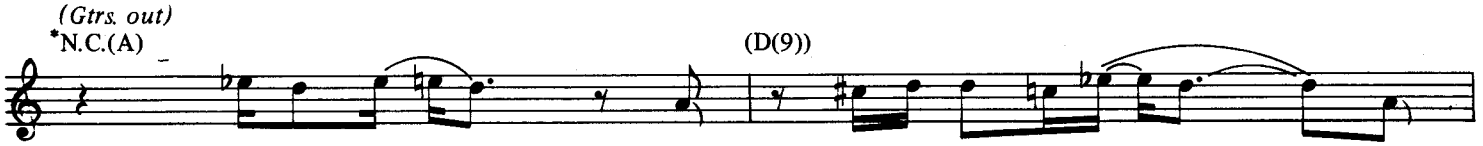

2.
Guitar Solo:
Gtr. I
A
C
G
5fr.
Heav - en knows_ that we'll go boom boom boom.
Gtr. I
Gtr. II
P.M.
f
1/2
1
hold bend
Gtr. II
D(9)
A
G
5fr.
P.M.
hold bend
1/2
1
3
D(9)
A
1
1
1
1/2
T
A
B



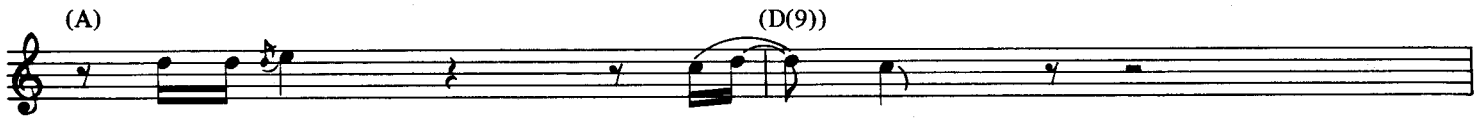


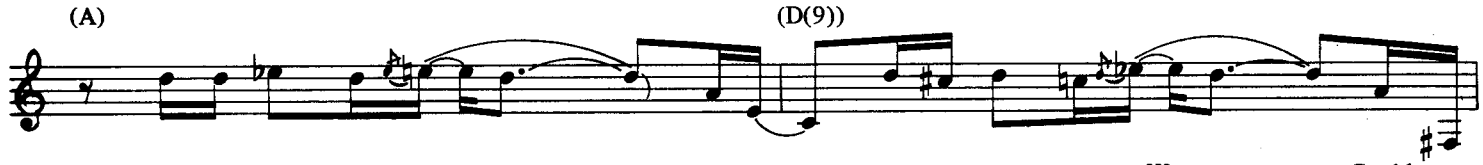


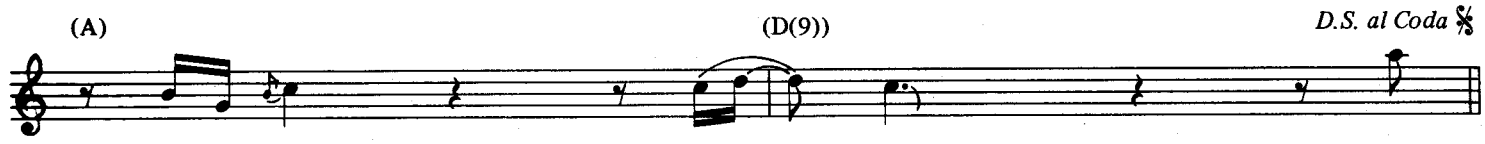
Verse 3:
(Gtrs. out)



*Chords implied by bass figure.







Coda D(9)

Chorus:
w/Rhy. Figs. 2 & 2A

C N.C. A5

like it. Let me take you a - way

12 12 11 11 9 9
10 10 9 9 7 7

on the wings of my sup - er - fly. Yeah!

Em(9) E7(♯9)

Gtr. III

3

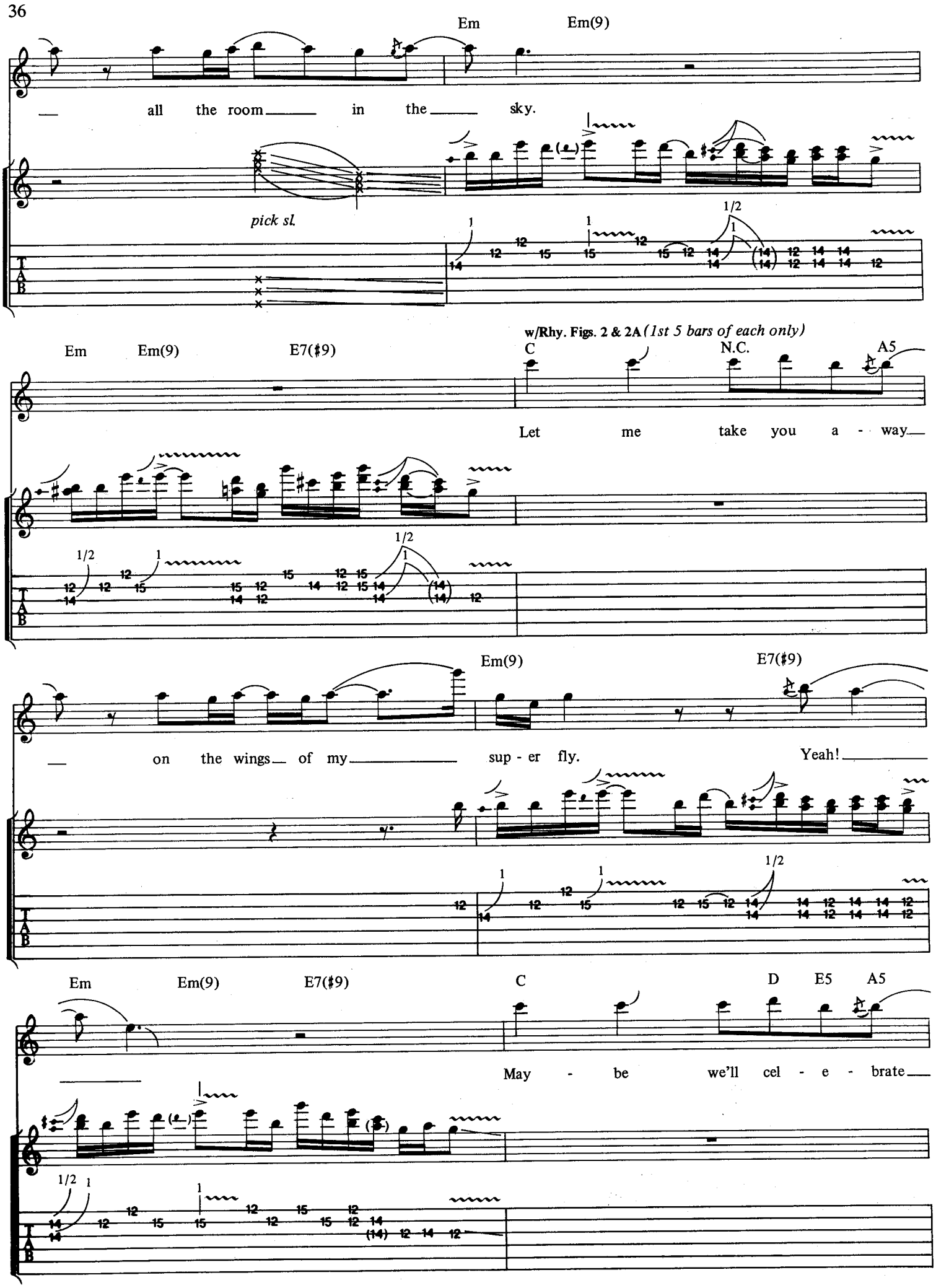
1 1 1/2

Em Em(9) E7(♯9) C D E5 A5

May - be we'll cel - e - brate

3 3

1 1 1/2


Em
Em(9)
all the room in the sky.
pick sl.
w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)
Em
Em(9)
E7(♯9)
C
N.C.
A5
Let me take you a - way
on the wings of my sup - er fly.
Em(9)
E7(♯9)
Yeah!
Em
Em(9)
E7(♯9)
C
D
E5
A5
May - be we'll cel - e - brate

N.C. *Em7

— all the room ___ in the ___ sky! (Spoken:) S -

Gtr. I

Rhy. Fig. 3

pick slides

P.M.

(5) 13

*Chord name reflects Gtr. 1's harmony.

Gtr. II

Rhy. Fig. 3A

1/2 1/2

sup - er - fly...

P.M.

1 1

Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7

Sup - er - fly...

Gtr. III

(end Rhy. Fig. 3)

trem. bar
(w/wah & echo)

(end Rhy. Fig. 3A)

trem. bar *trem. bar* *trem. bar*

Fill 1

Gtr. III

E7(♯9)

Gtr. I

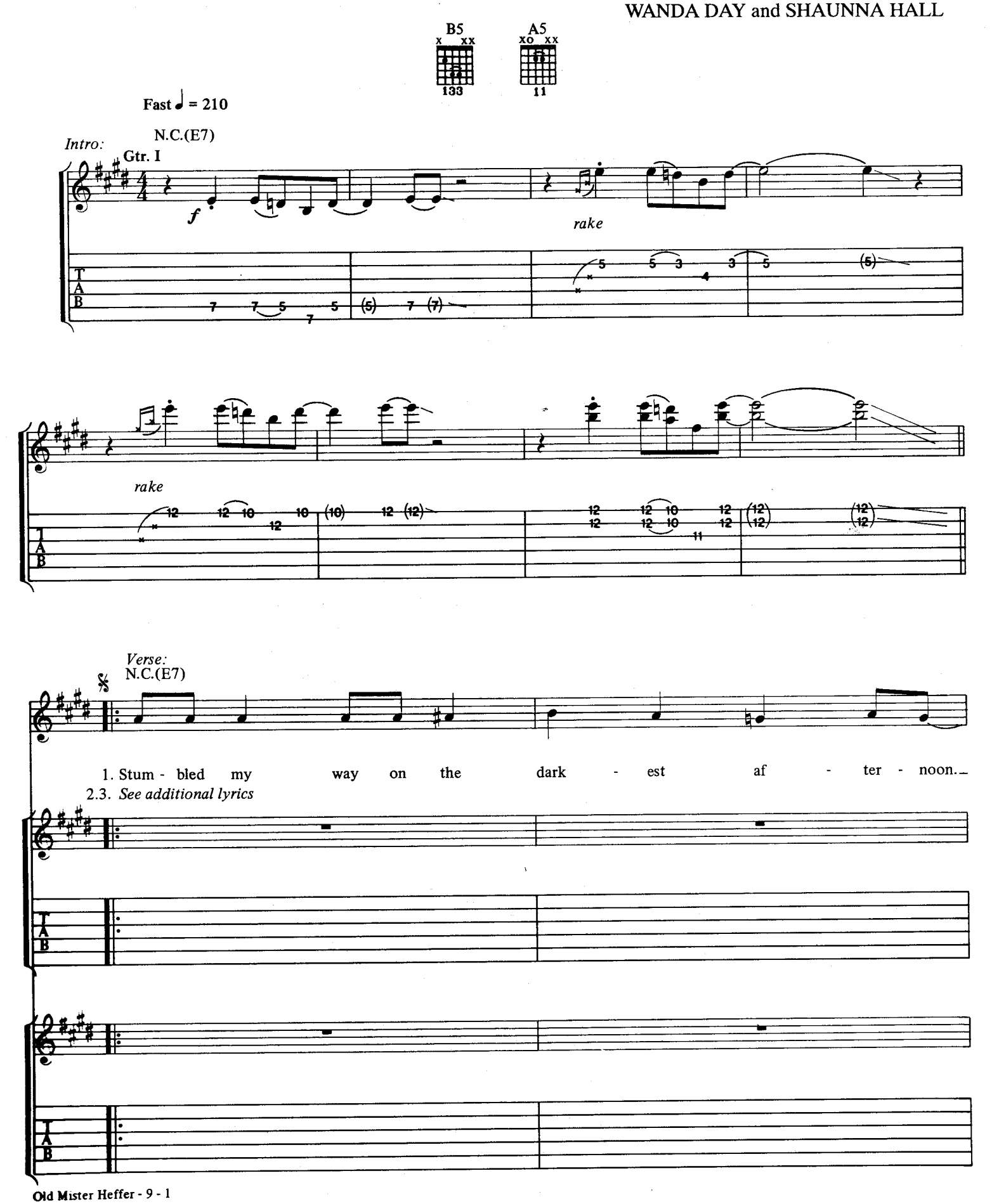
(w/echo repeats)

Gtr. II

Verse 2:
What can I do to get you in the mood,
Baby, I give up. Ah, huh,
I'm so misused and you're so confused.
It's such a drag. Yeah.
(to Pre-Chorus:)

OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



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w/Fill 2 *(Gtr. 1, Verse 3)*

I got a beer in my hand, and I'm

Gtr. I

P.M.

P.M.

drag-gin' a stoag-ie, too. The

1/4

1/4

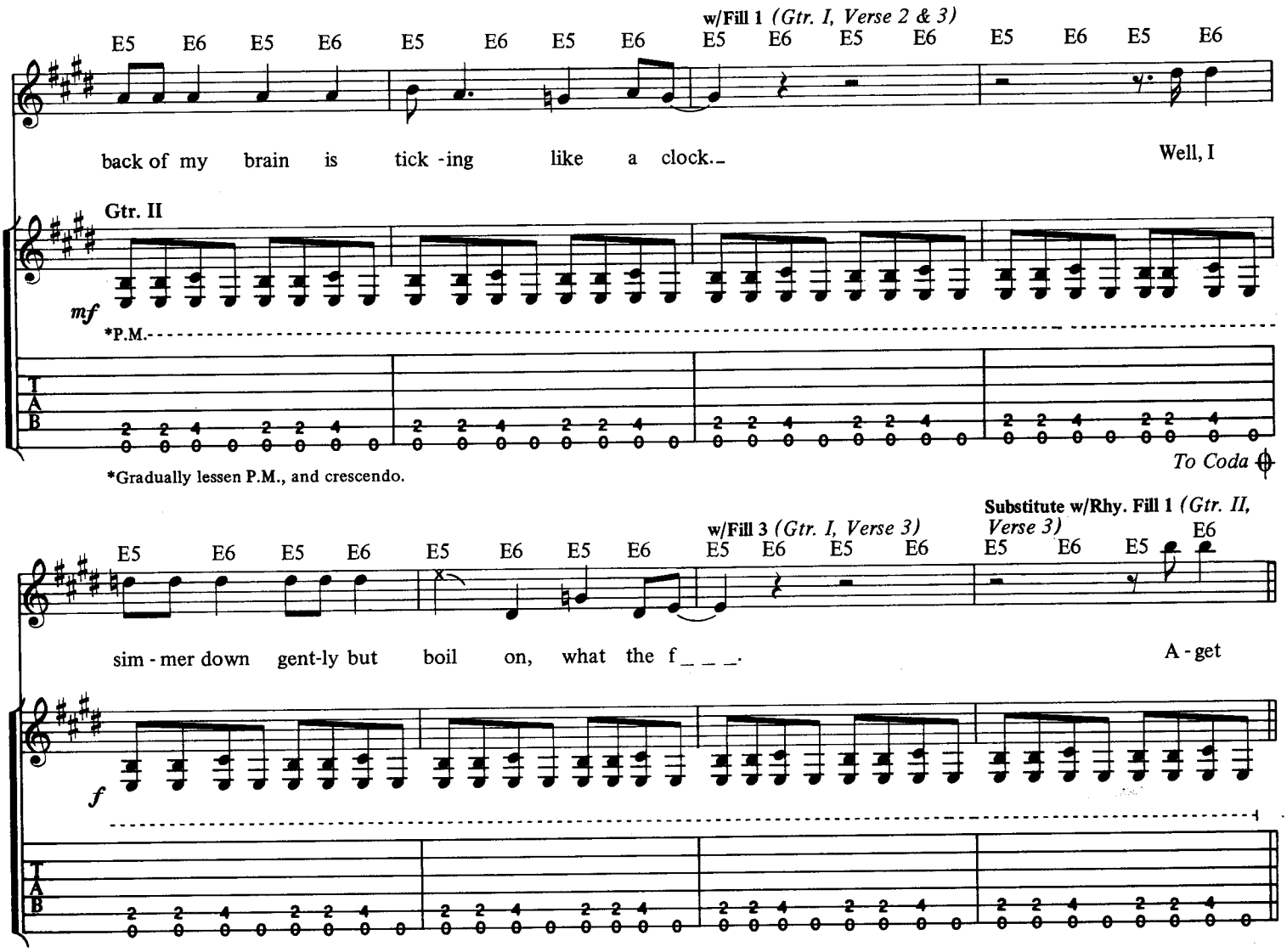
Fill 2

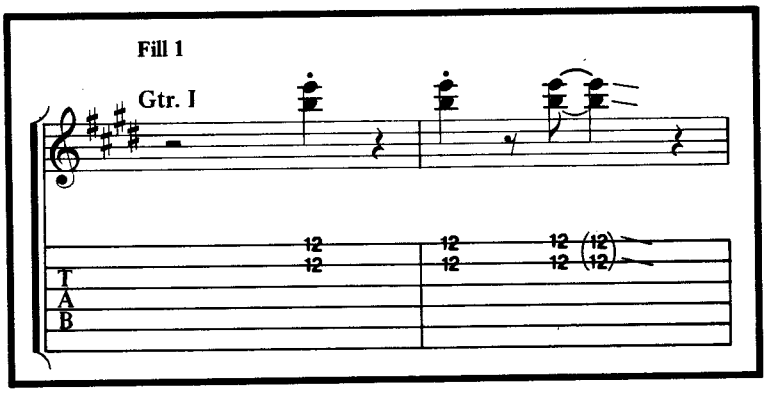
Gtr. I

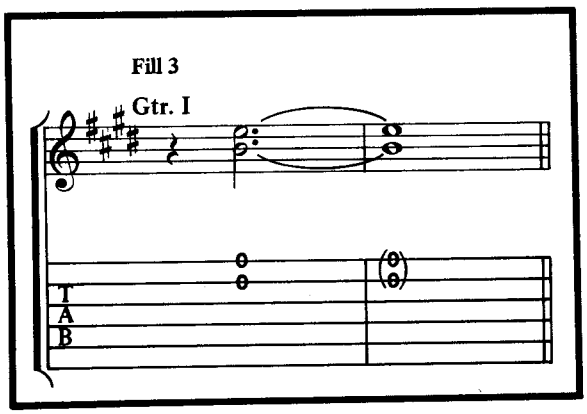
2

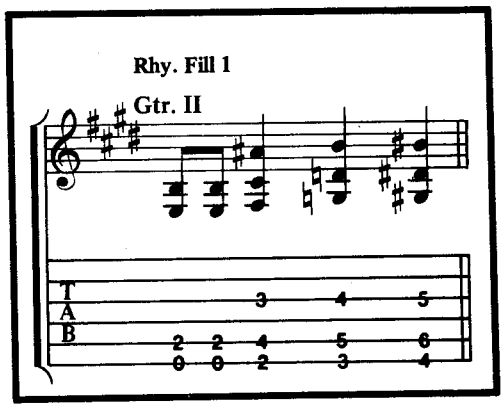
w/slide

grad. slide


w/Fill 1 (Gtr. I, Verse 2 & 3)
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
back of my brain is tick -ing like a clock.
Well, I
Gtr. II
mf
*P.M.
T
A
B
To Coda
*Gradually lessen P.M., and crescendo.
w/Fill 3 (Gtr. I, Verse 3)
Substitute w/Rhy. Fill 1 (Gtr. II, Verse 3)
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
sim - mer down gent-ly but boil on, what the f_ _ _.
A - get
f


Fill 1
Gtr. I
T
A
B


Fill 3
Gtr. I
T
A
B


Rhy. Fill 1
Gtr. II
T
A
B

Chorus:

B5 A5 E5 E6 E5 E6 E5

back, 'cause I'm feel - ing good to - night.

Gtr. I

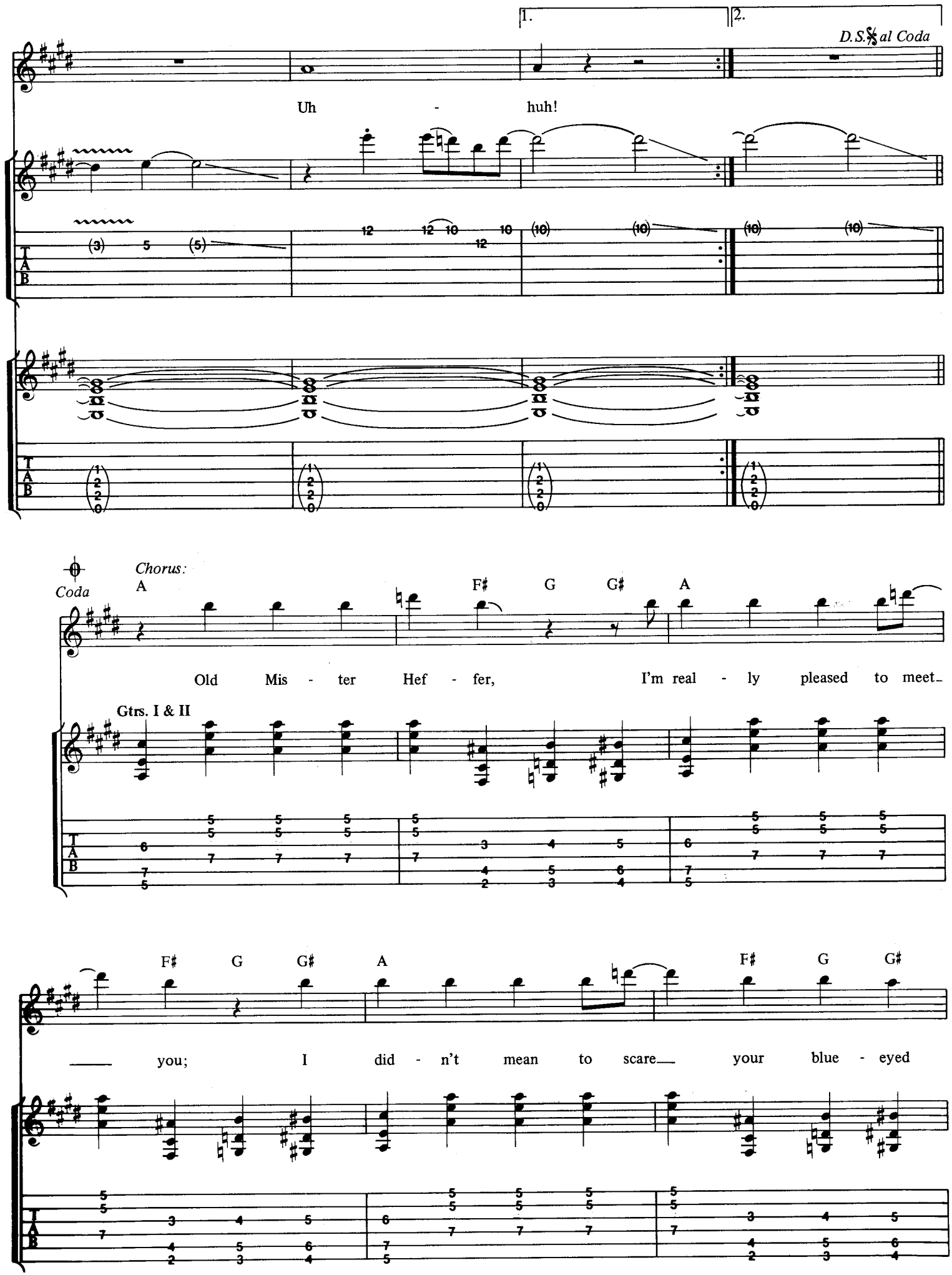
Rhy. Fig. 1

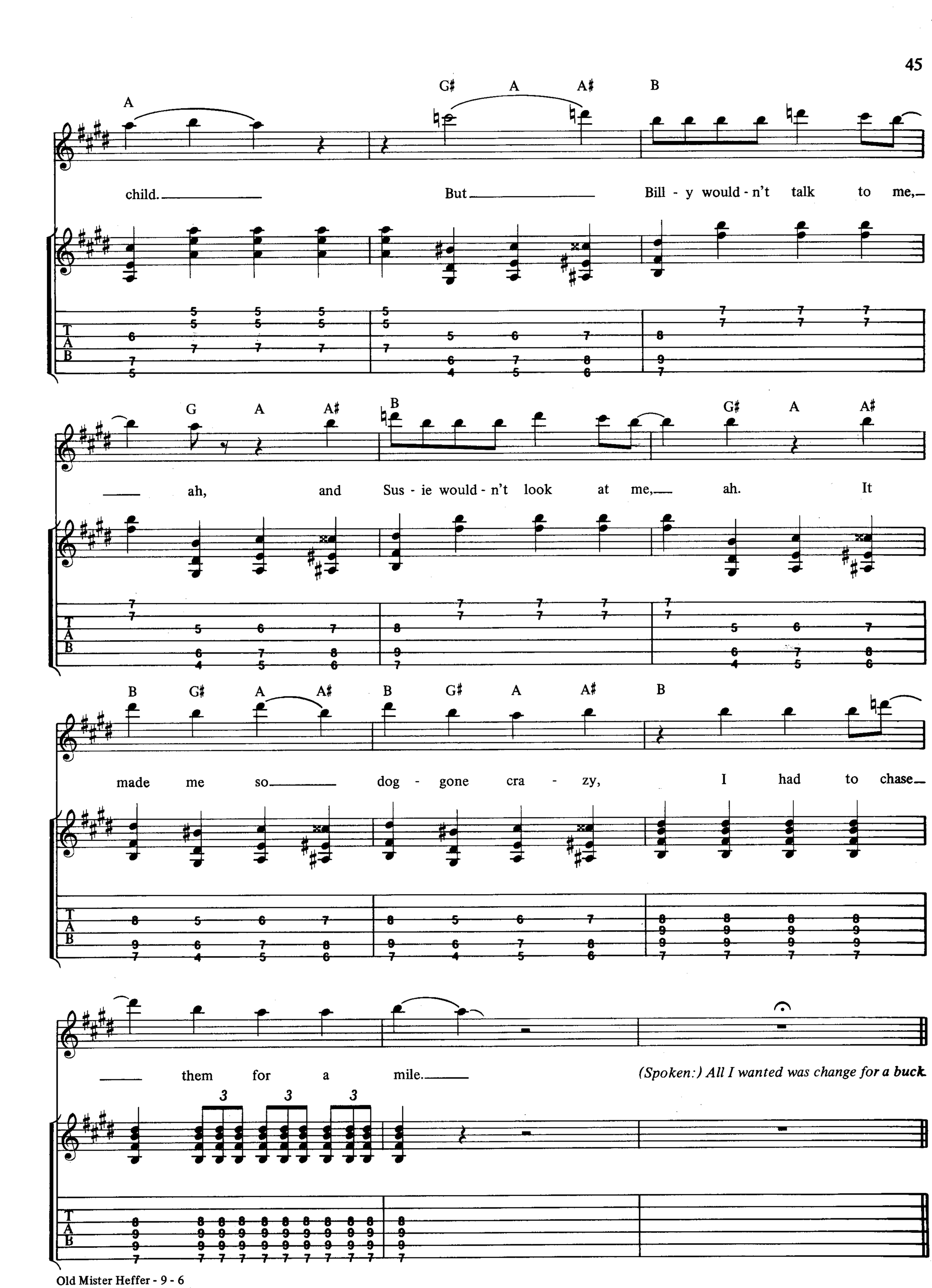
Gtr. II

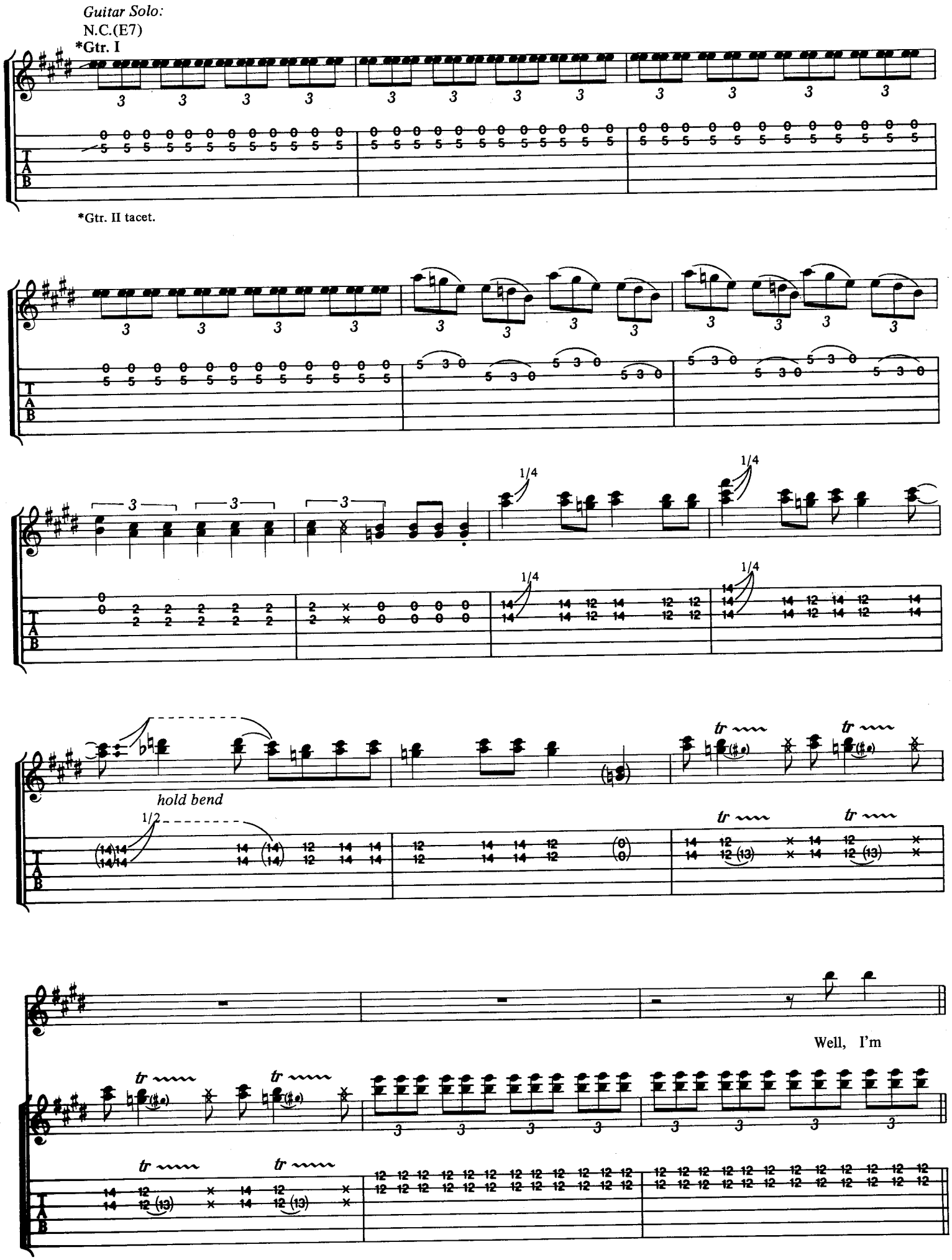
B B5 A5 E

A-get back, 'cause I'm feel - ing right.

(end Rhy. Fig. 1)


1.
2.
D.S. al Coda
Uh - huh!
Coda
Chorus:
A F♯ G G♯ A
Old Mis - ter Hef - fer, I'm real - ly pleased to meet_
Gtrs. I & II
F♯ G G♯ A F♯ G G♯
_ you; I did - n't mean to scare_ your blue - eyed


A
G♯ A A♯ B
child. But Bill - y would - n't talk to me,
G A A♯ B G♯ A A♯
ah, and Sus - ie would - n't look at me, ah. It
B G♯ A A♯ B G♯ A A♯ B
made me so dog - gone cra - zy, I had to chase
them for a mile.
(Spoken:) All I wanted was change for a buck
T
A
B


Guitar Solo:
N.C.(E7)
*Gtr. I
*Gtr. II tacet.
1/4
hold bend
1/2
tr
Well, I'm

Chorus:
w/Rhy. Fig. 1 *(Gtr. II w/improvisation, 3 times)*

B5 A5 E5 E6 E5 E6 E5

back, and I'm feel - ing good to - night.

Gtr. I

T
A
B

B5 A5

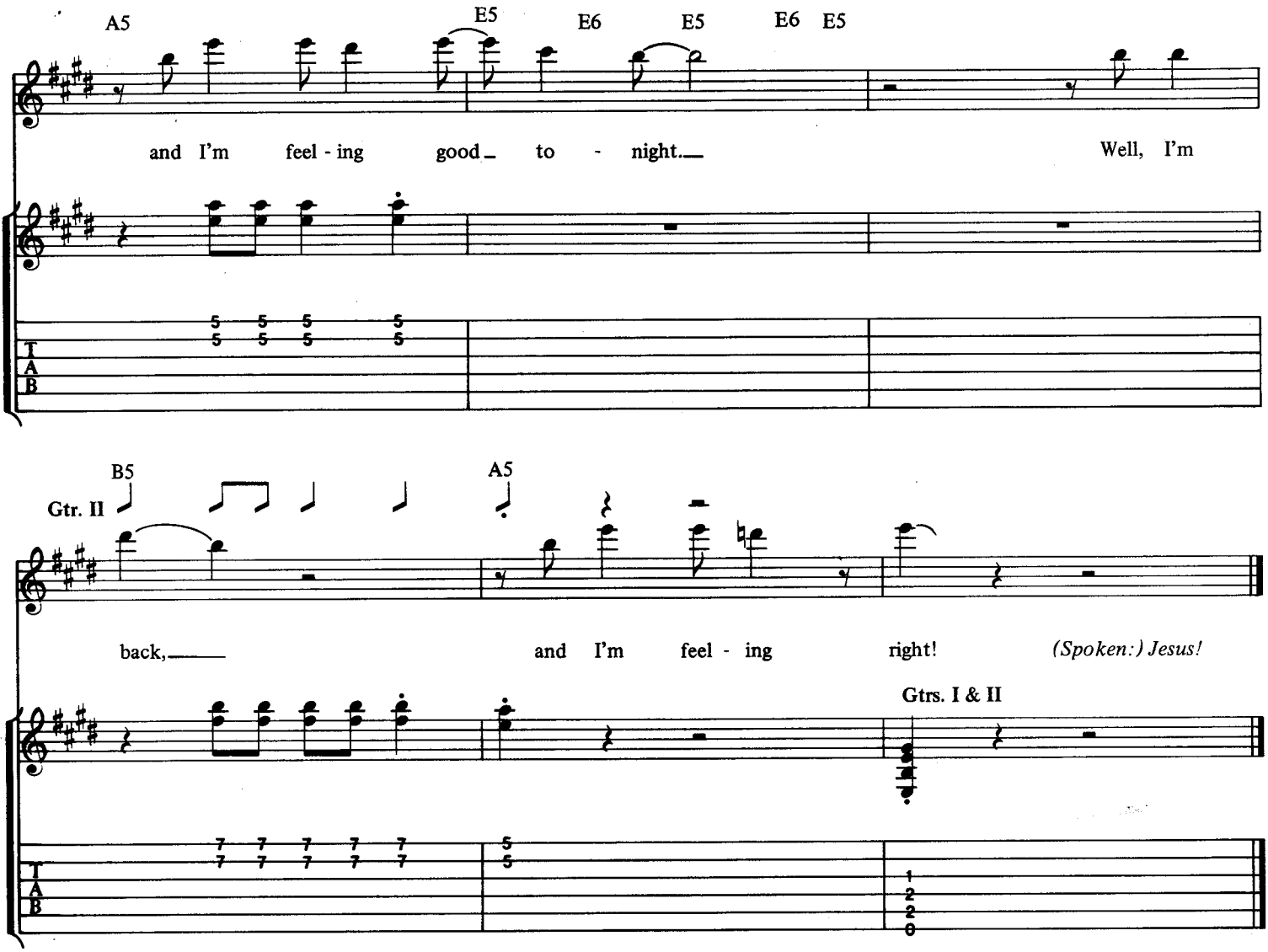
Well, I'm back, and I'm feel - ing right.

T
A
B

E5 E6 E5 E6 E5 B5

Well, I'm back,

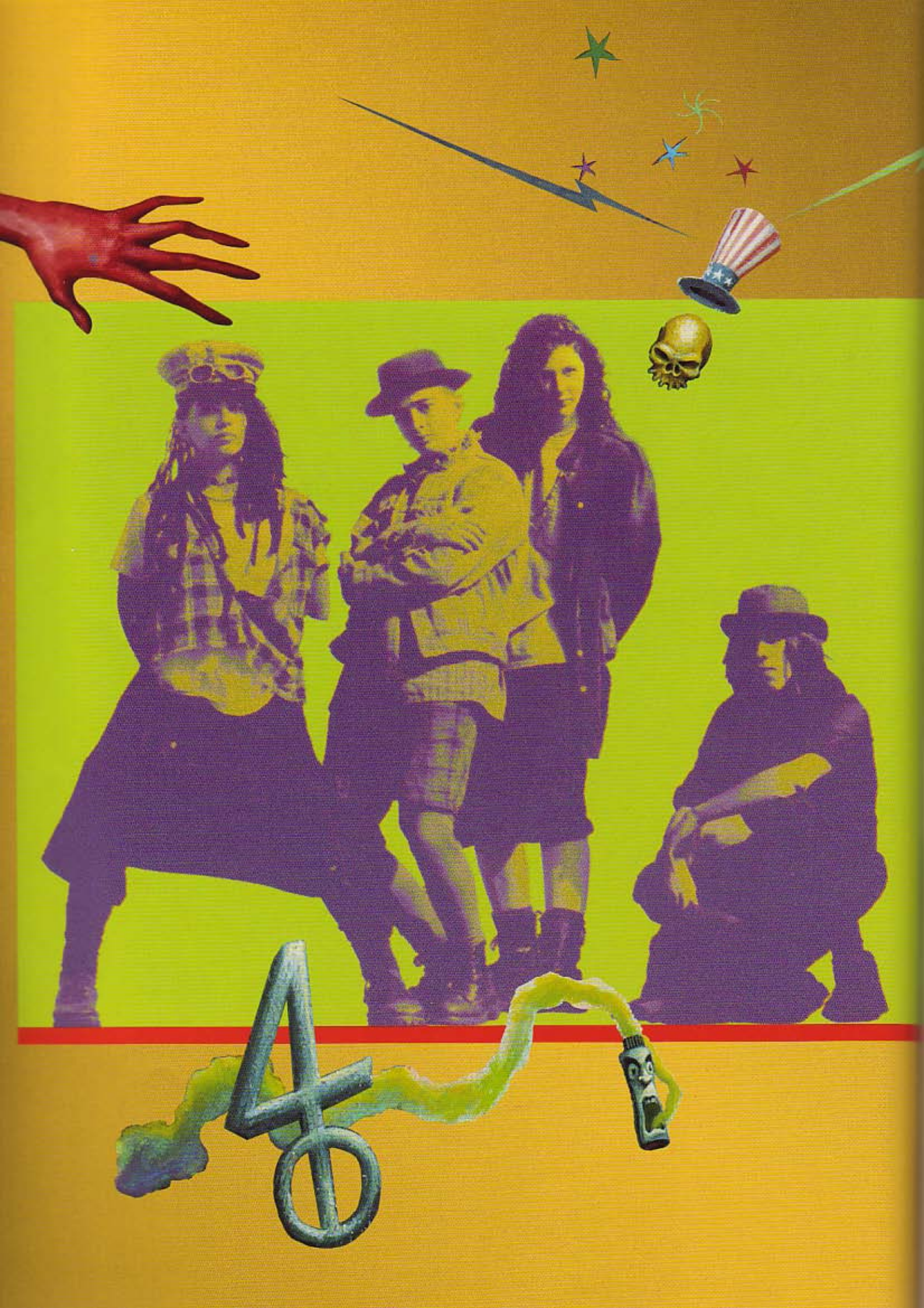
T
A
B



Old Mister Heffer - 9 - 9
PO991GTX

Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

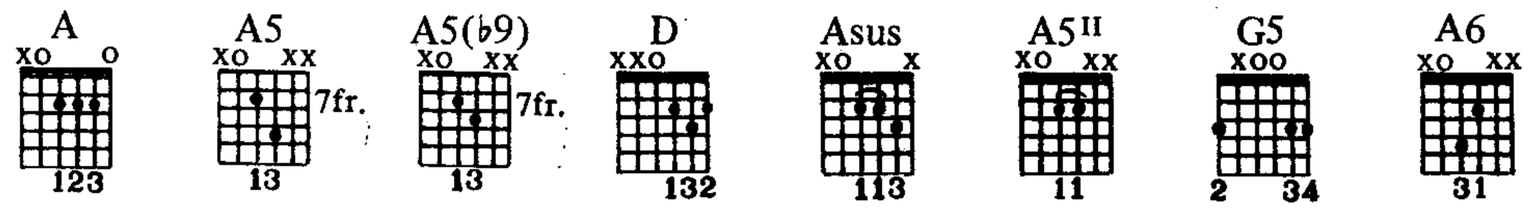
Verse 3:
There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)



MORPHINE & CHOCOLATE

Words and Music by
SHAUNNA HALL

All gtrs. tune down one step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Slow rock ♩ = 56

Gtr. II A
Gtr. I
Kybd.
(Approx. 10 sec)
mf let ring throughout

*Trancription written as if instruments were tuned normally.

Harm. (8va)
Harm.

Verses 1 & 2:
(Gtr. II out)
A

1. Sub-sti-tute my gloom with hap-pi - ness.
2. *See additional lyrics.*

Gtr. I

D Dsus Dsus D

Sub - sti- tute my sick - ness with health.

Gtr. I
Gtr. II
1/4

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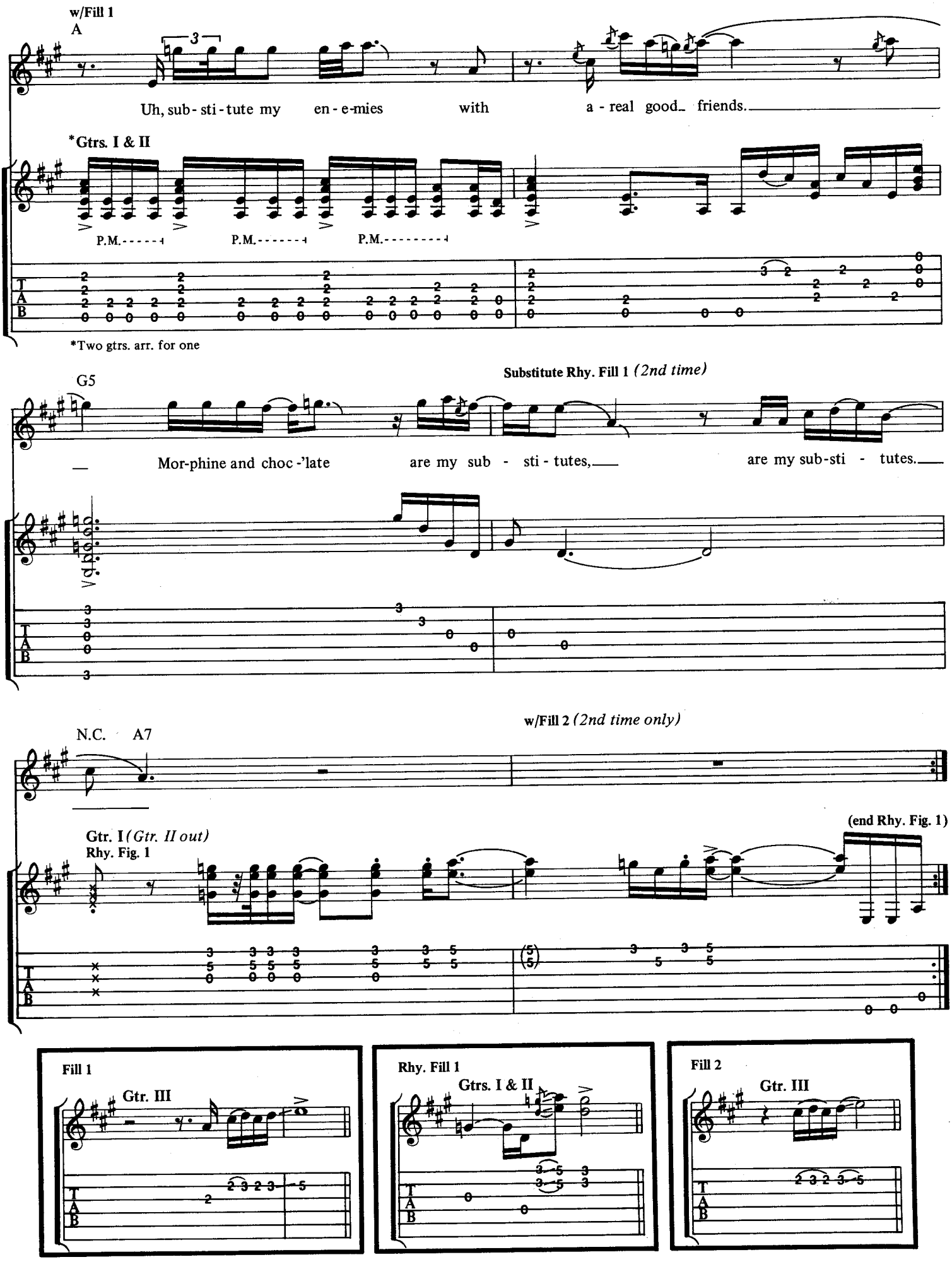
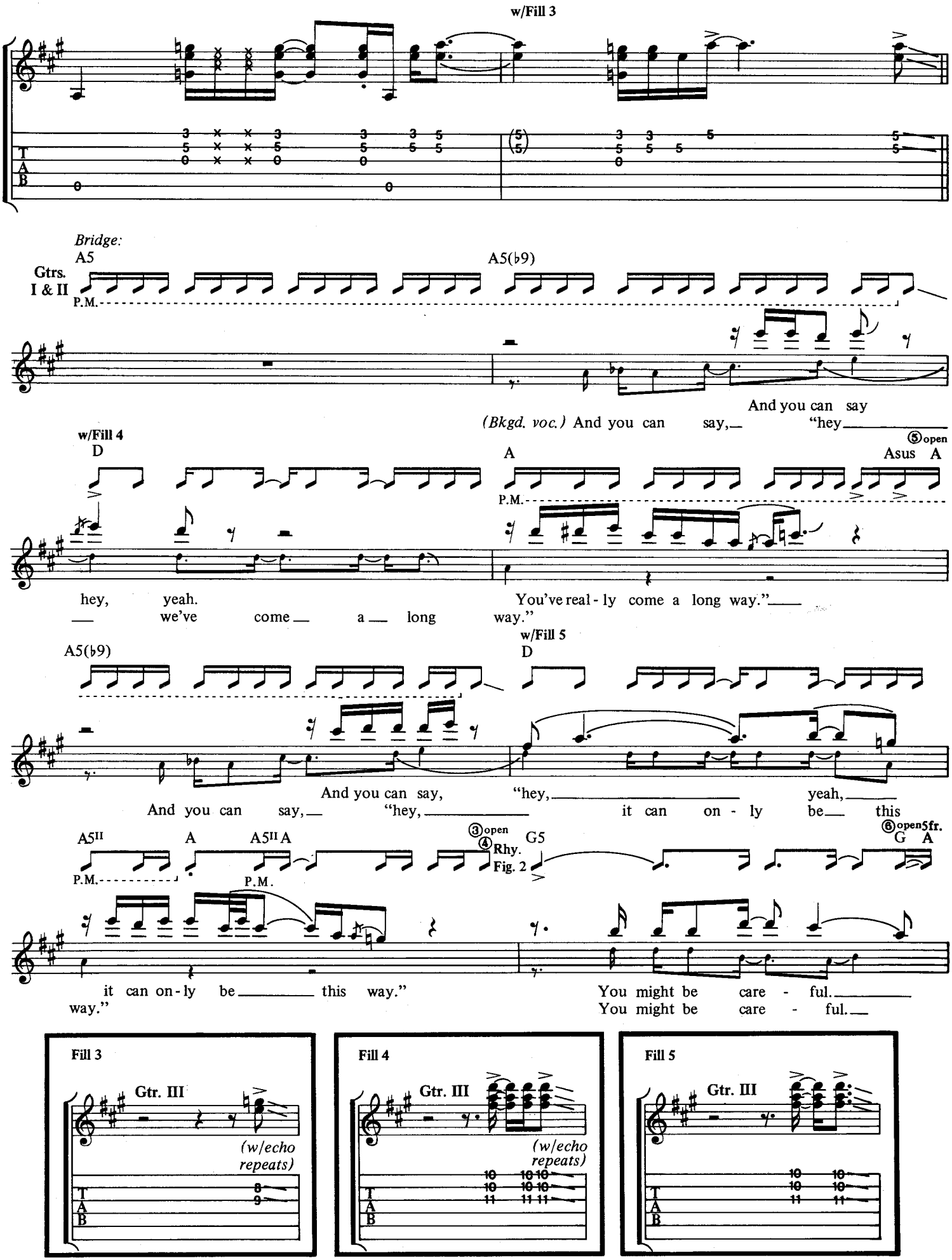
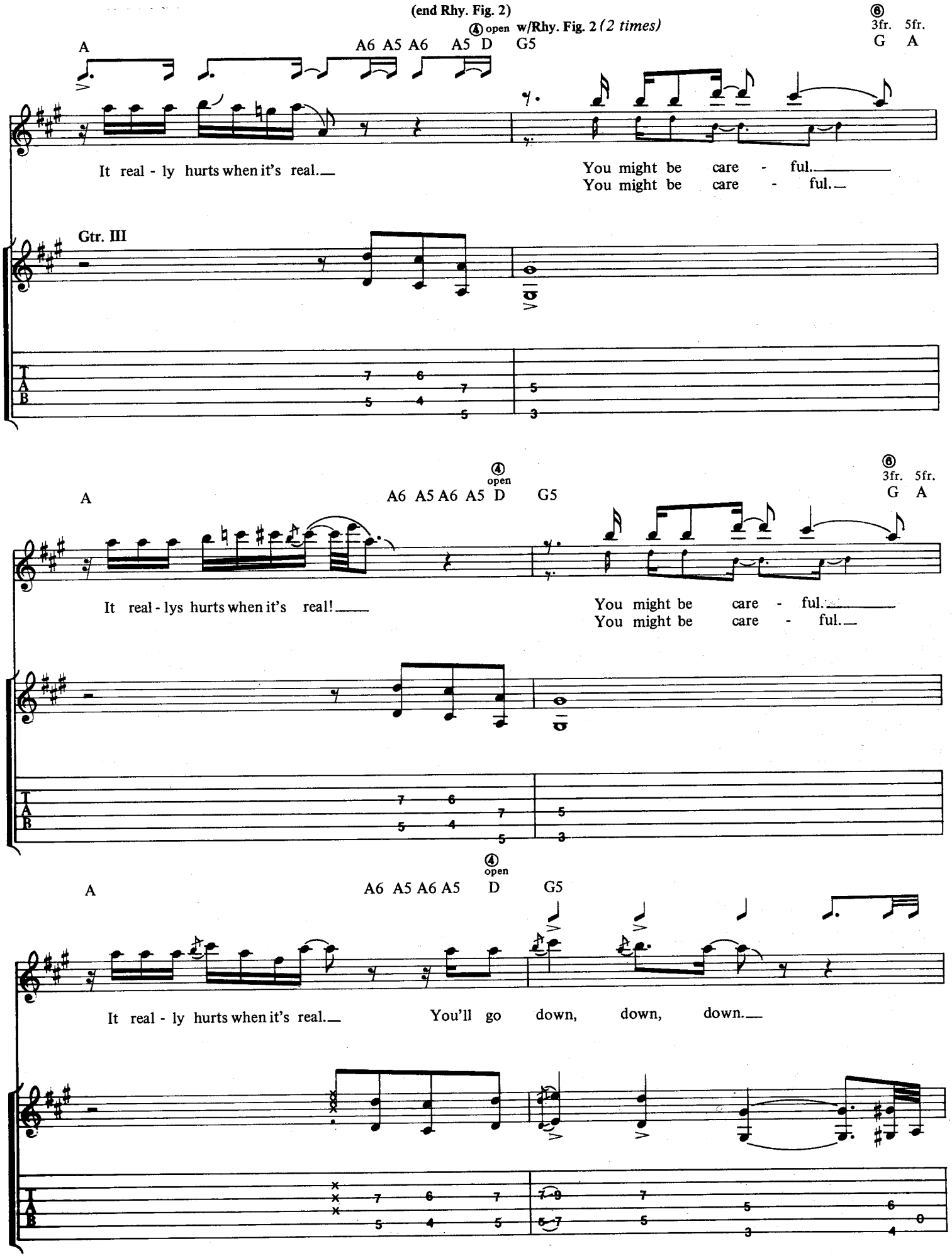
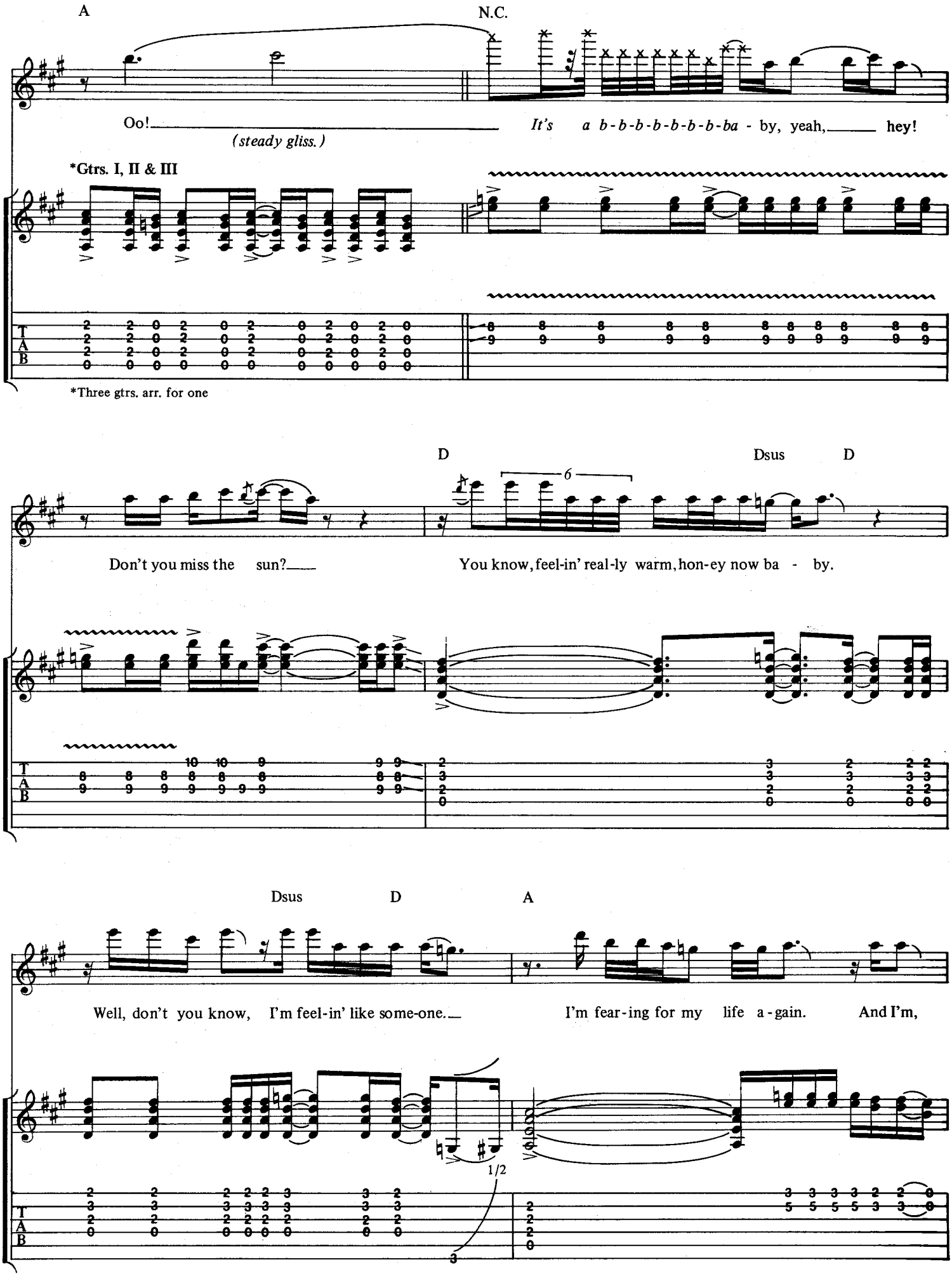
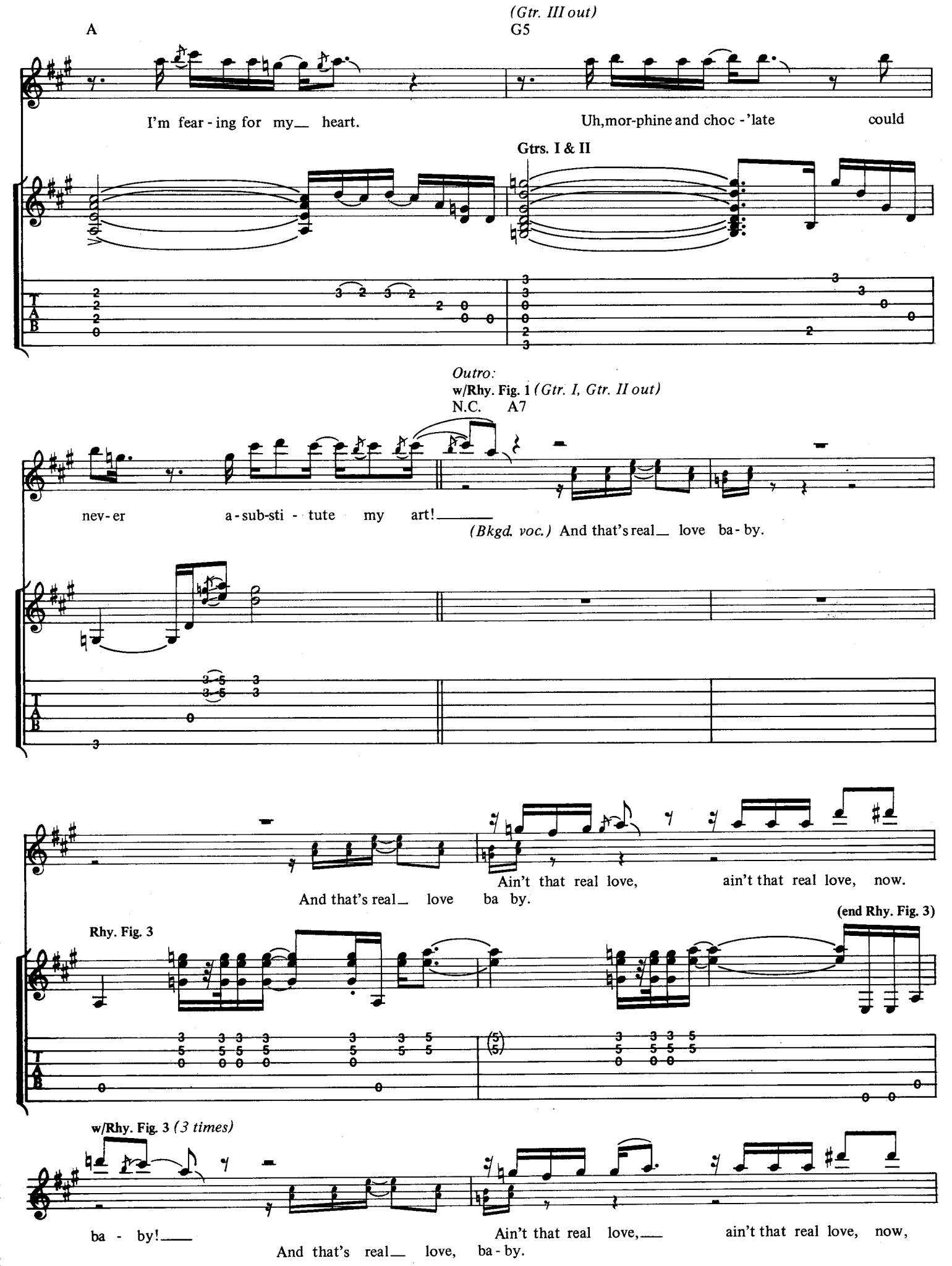
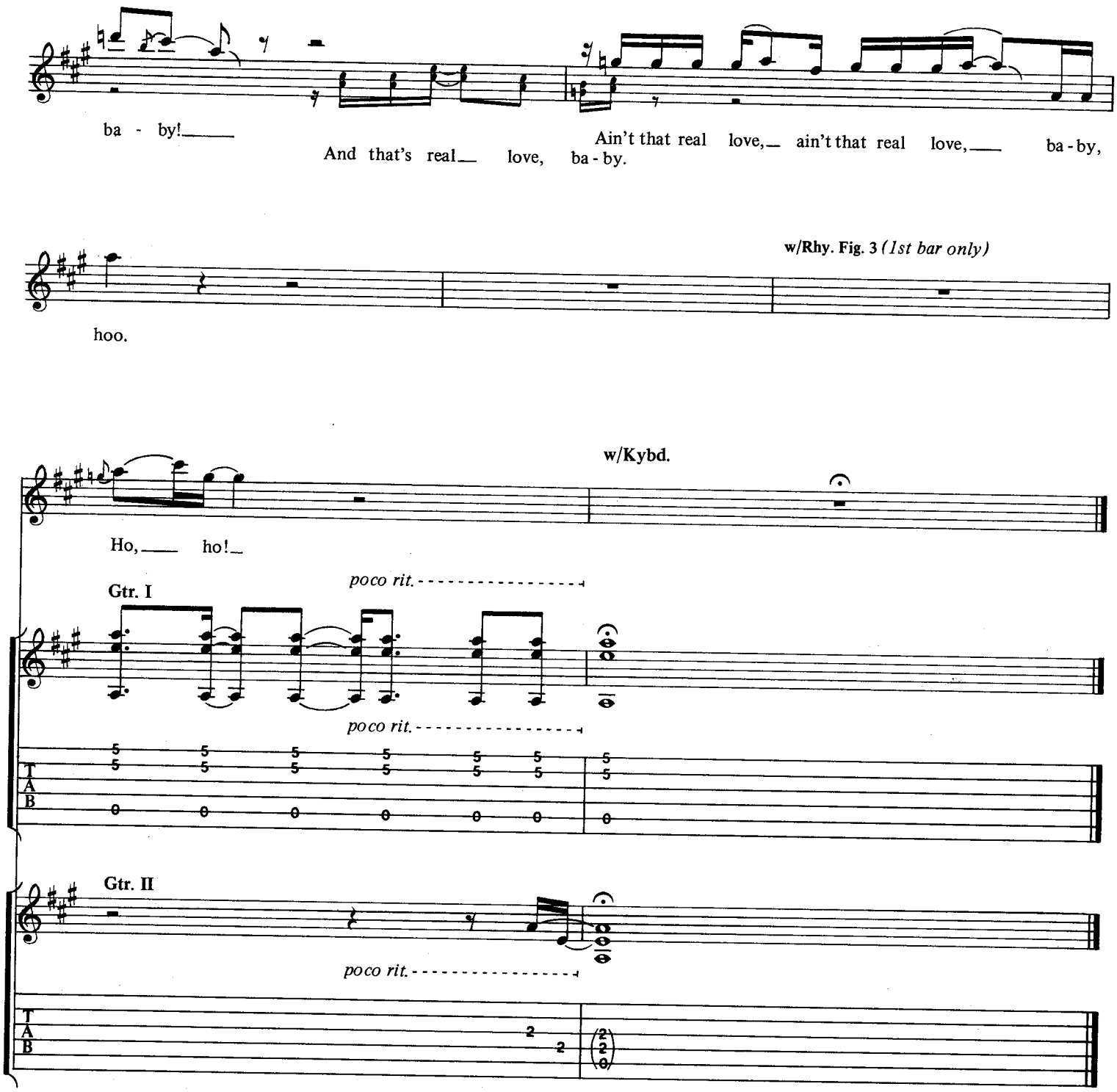

w/Fill 1
A
Uh, sub-sti-tute my en-e-mies with a-real good friends.
*Gtrs. I & II
P.M.
P.M.
P.M.
*Two gtrs. arr. for one
G5
Substitute Rhy. Fill 1 (2nd time)
Mor-phine and choc-'late are my sub-sti-tutes, are my sub-sti-tutes.
N.C.
A7
w/Fill 2 (2nd time only)
Gtr. I (Gtr. II out)
Rhy. Fig. 1
(end Rhy. Fig. 1)
Fill 1
Gtr. III
Rhy. Fill 1
Gtrs. I & II
Fill 2
Gtr. III


w/Fill 3
Bridge:
Gtrs. I & II
A5
A5(♭9)
P.M.
(Bkgd. voc.) And you can say, "hey
And you can say
w/Fill 4
D
A
Asus A
⑤open
hey, yeah.
we've come a long way."
You've real - ly come a long way."
w/Fill 5
A5(♭9)
D
And you can say, "hey, yeah,
And you can say, "hey, it can on - ly be this
A5II
A
A5II A
③open
④Rhy. Fig. 2
G5
⑥open5fr.
G A
it can on - ly be this way."
way."
You might be care - ful.
You might be care - ful.
Fill 3
Gtr. III
(w/echo repeats)
Fill 4
Gtr. III
(w/echo repeats)
Fill 5
Gtr. III


(end Rhy. Fig. 2)
④ open w/Rhy. Fig. 2 (2 times)
A
A6 A5 A6 A5 D G5
⑥ 3fr. 5fr.
G A
It real - ly hurts when it's real.
You might be care - ful.
You might be care - ful.
Gtr. III
T
A
B
7 6 7 5
5 4 5 3
A
A6 A5 A6 A5 D G5
④ open
⑥ 3fr. 5fr.
G A
It real - lys hurts when it's real!
You might be care - ful.
You might be care - ful.
A
A6 A5 A6 A5 D G5
④ open
It real - ly hurts when it's real.
You'll go down, down, down.
7 6 7 7 9 7 5 6
5 4 5 5 7 5 3 4 0


A
N.C.
Oo!
(steady gliss.)
It's a b-b-b-b-b-b-b-ba - by, yeah, hey!
*Gtrs. I, II & III
*Three gtrs. arr. for one
D
Dsus
D
Don't you miss the sun?
You know, feel-in' real-ly warm, hon-ey now ba - by.
Dsus
D
A
Well, don't you know, I'm feel-in' like some-one.
I'm fear-ing for my life a-gain. And I'm,
1/2

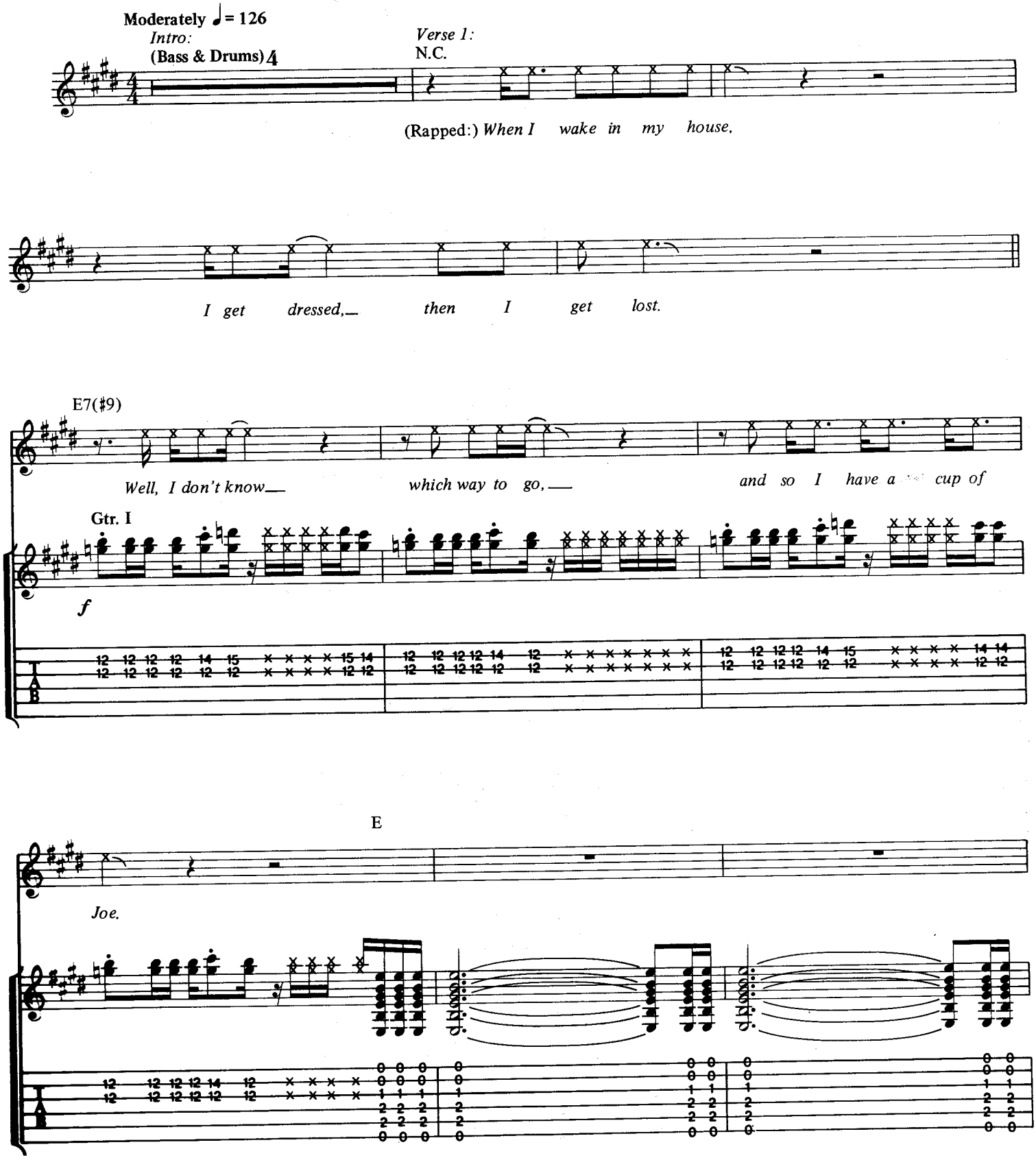

A
(Gtr. III out)
G5
I'm fear - ing for my heart.
Uh, mor-phine and choc - 'late could
Gtrs. I & II
Outro:
w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)
N.C.
A7
nev - er a - sub-sti - tute my art!
(Bkgd. voc.) And that's real love ba - by.
And that's real love ba by.
Ain't that real love, ain't that real love, now.
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (3 times)
ba - by!
And that's real love, ba - by.
Ain't that real love, ain't that real love, now,



Verse 2:
Morphine and chocolate can bring me up,
Can warm my heart for me whenever I want it.
And every once in a while when I, I stop and think, yeah,
Morphine and chocolate are my substitutes,
Are my substitutes.
(To Bridge:)

NO PLACE LIKE HOME

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



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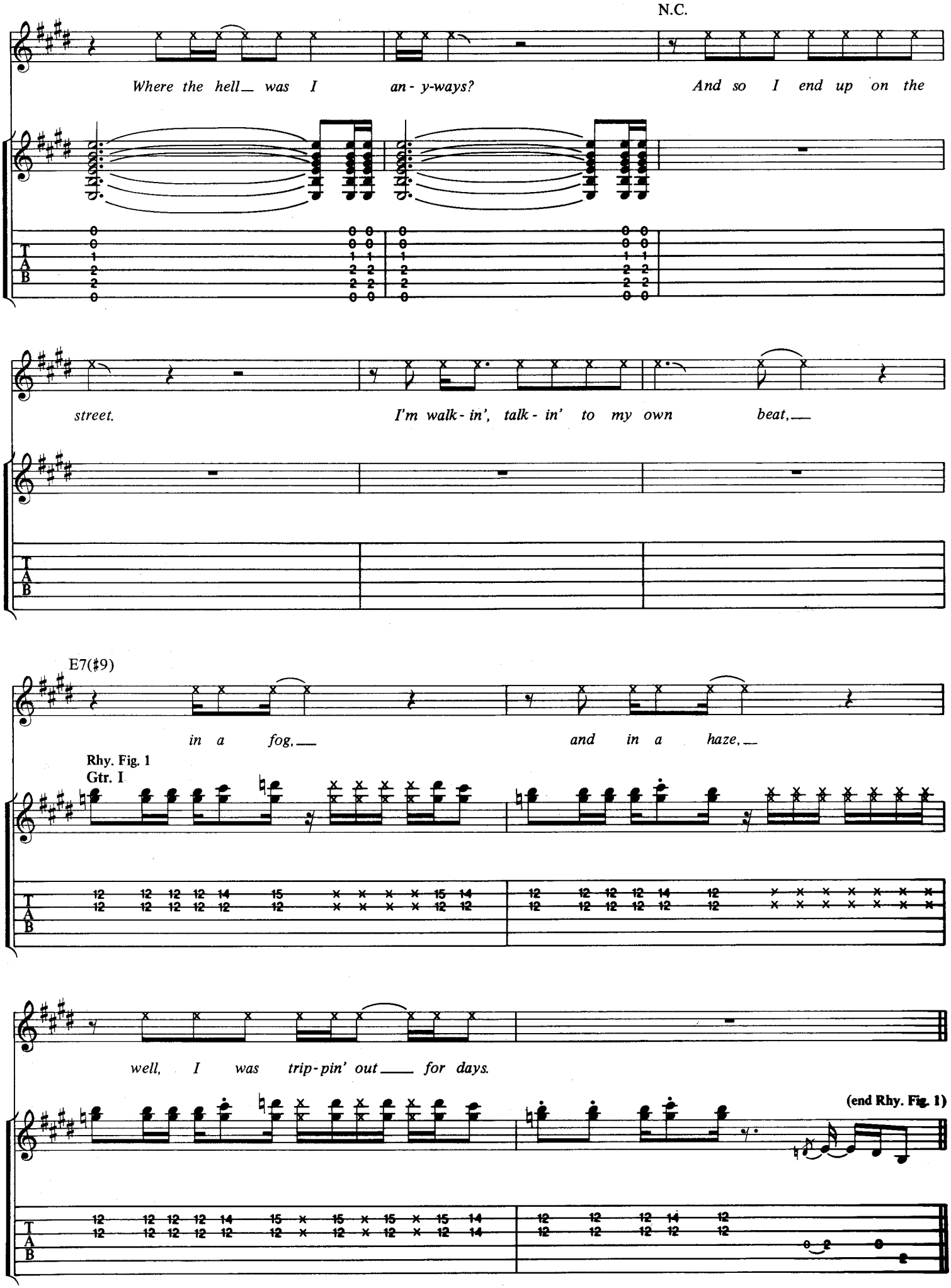
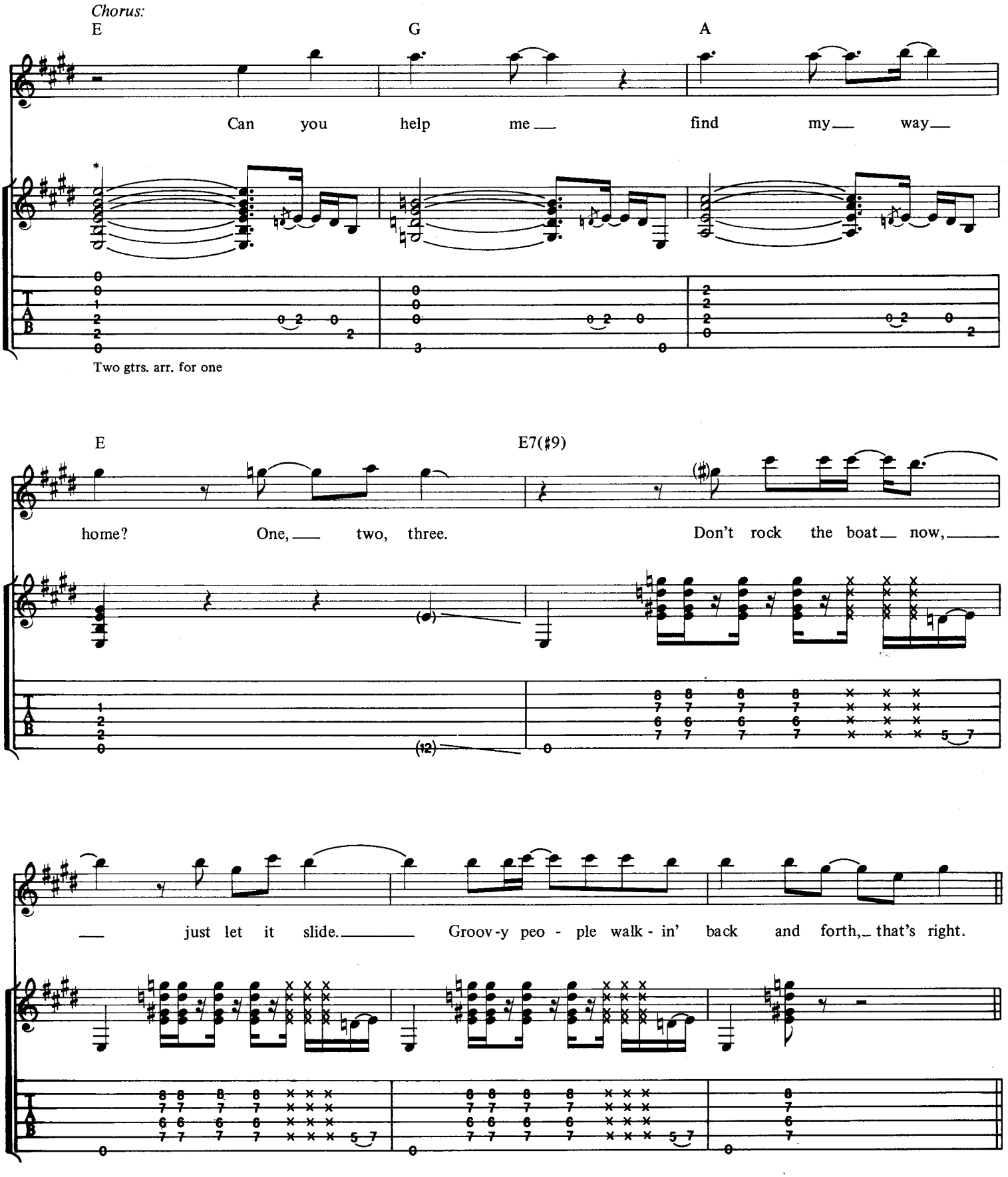
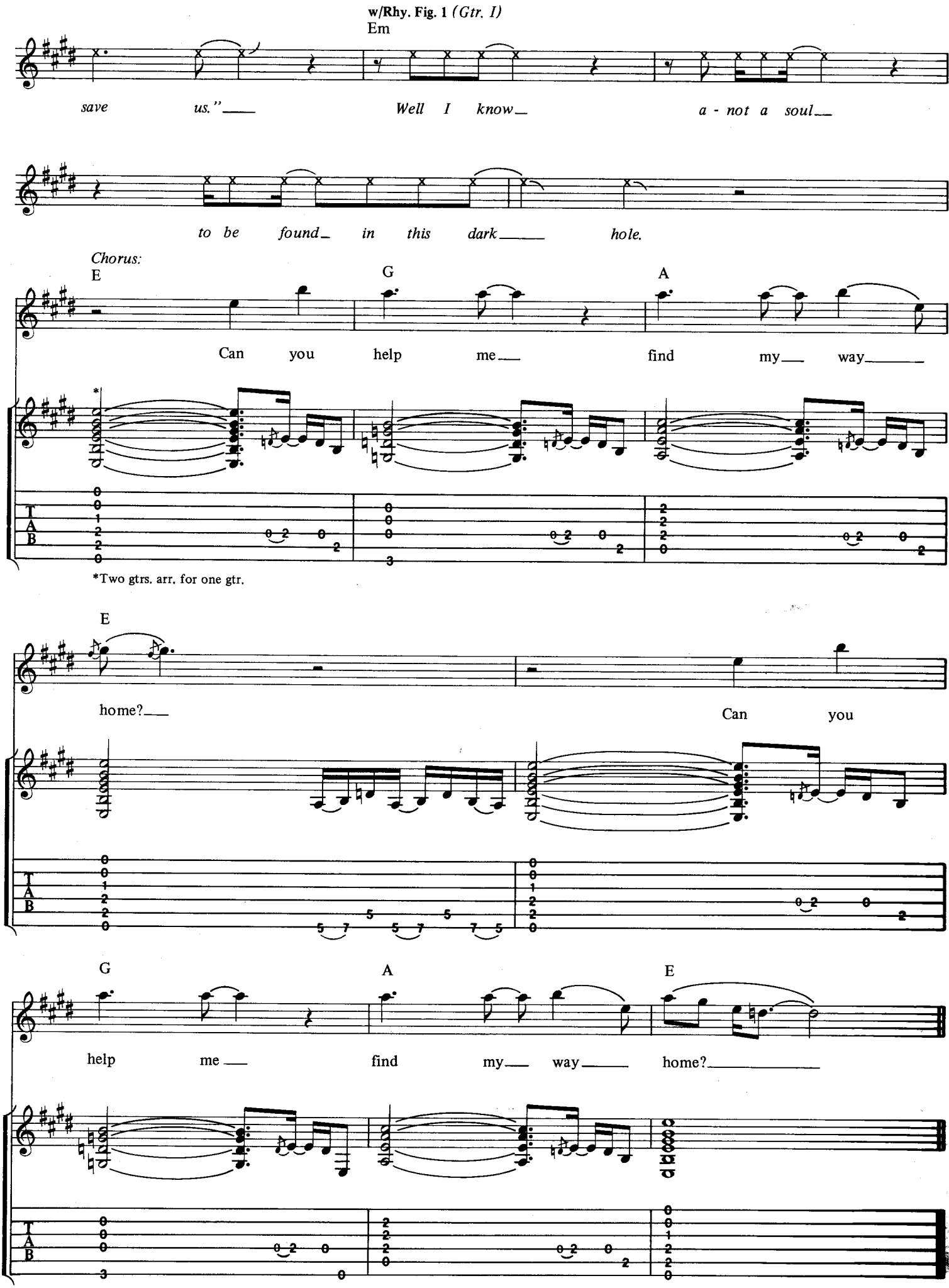
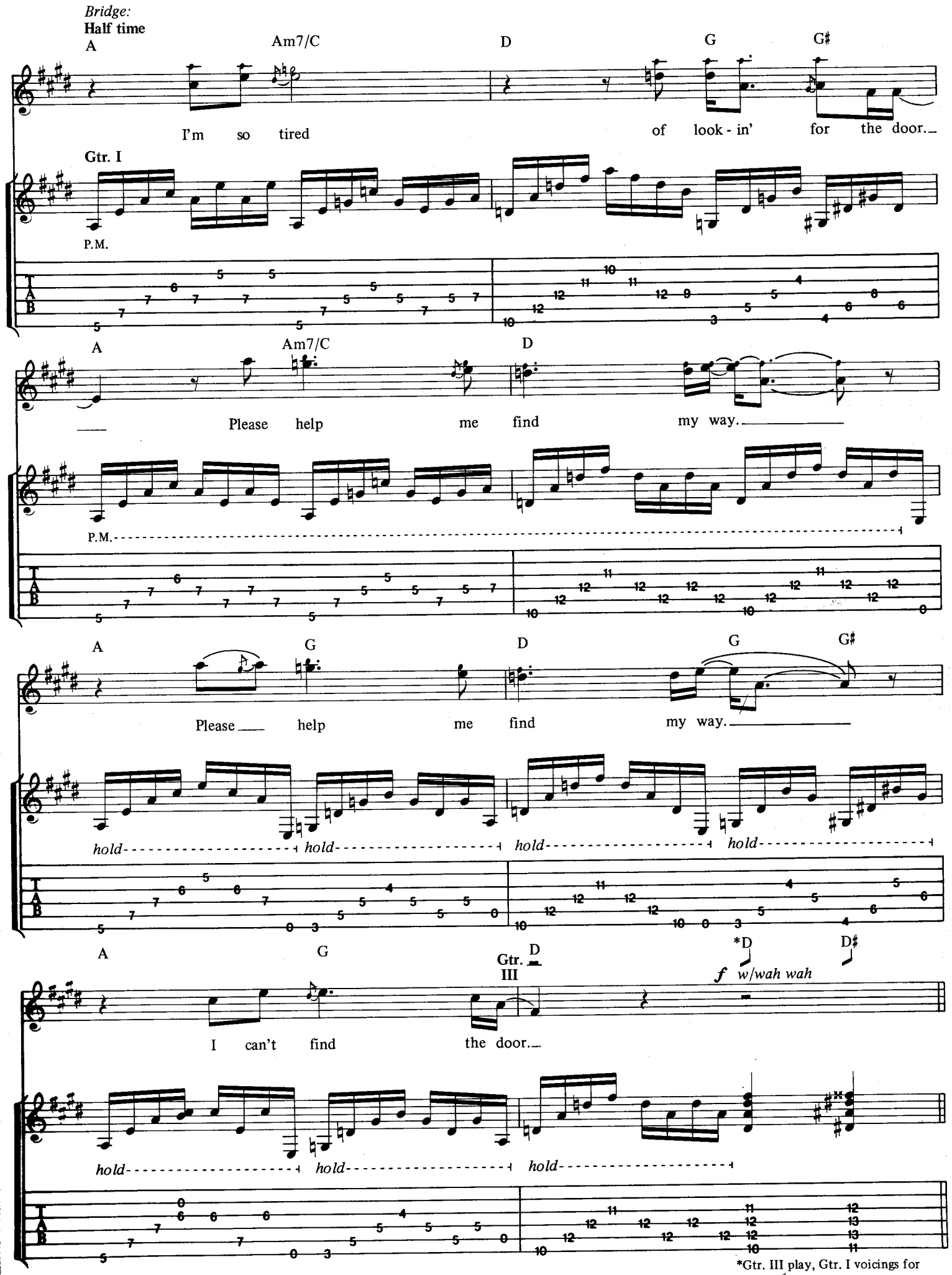
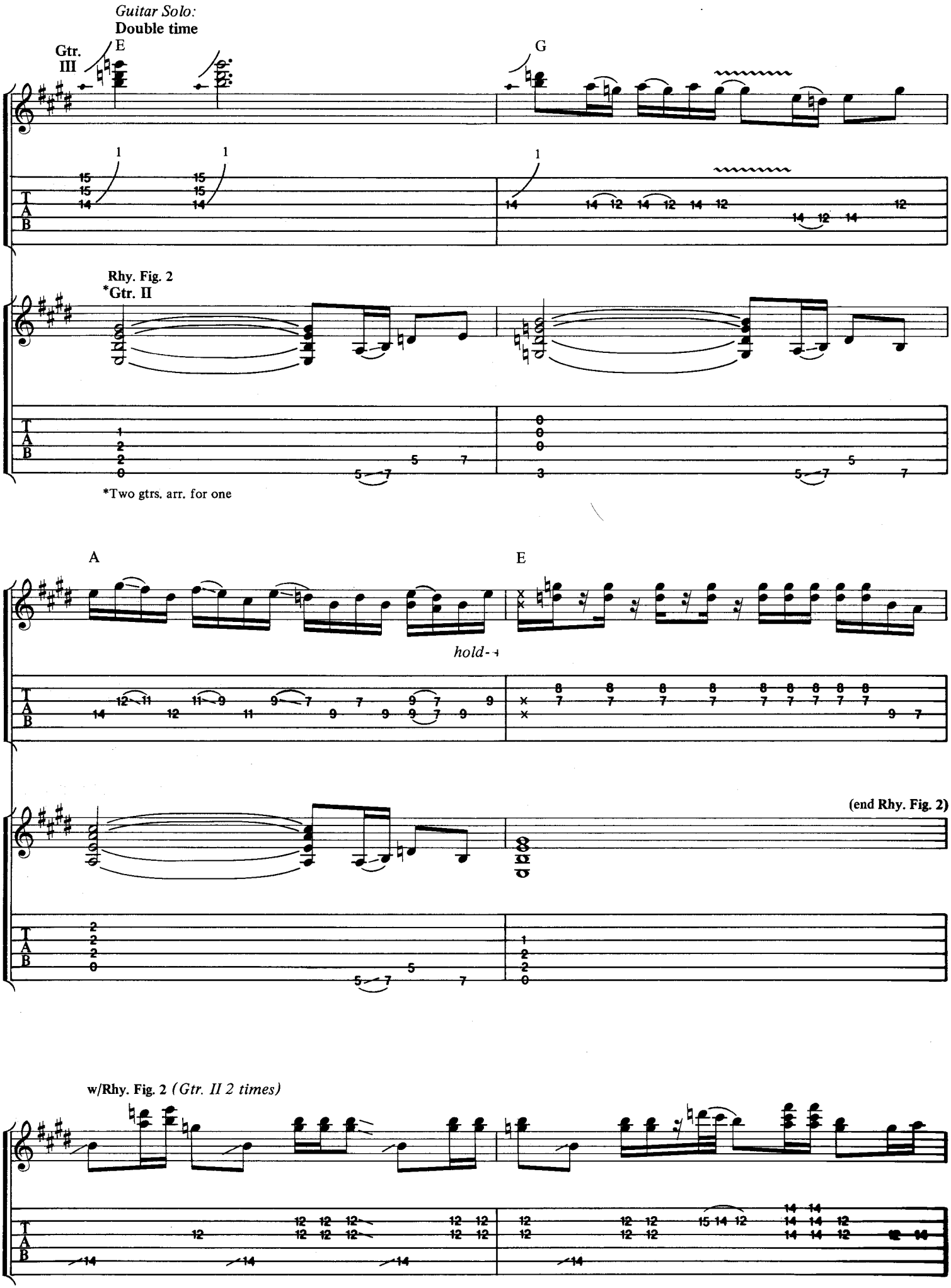

N.C.
Where the hell was I an-y-ways?
And so I end up on the
street.
I'm walk-in', talk-in' to my own beat,
E7(♯9)
in a fog,
and in a haze,
Rhy. Fig. 1
Gtr. I
well, I was trip-pin' out for days.
(end Rhy. Fig. 1)
T
A
B

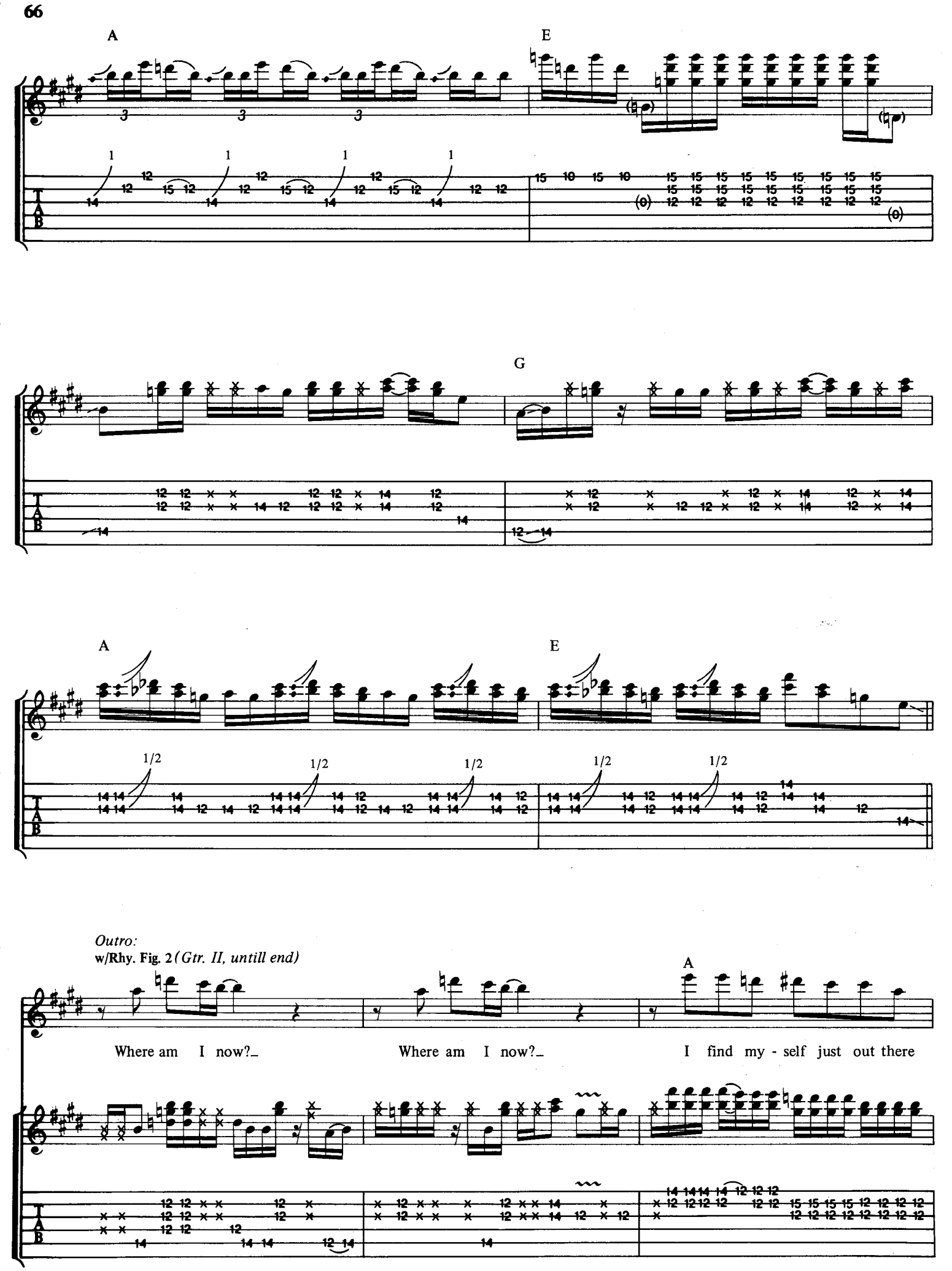

Chorus:
E
G
A
Can you help me find my way
Two gtrs. arr. for one
E
E7(♯9)
home? One, two, three.
Don't rock the boat now,
just let it slide.
Groov-y peo - ple walk - in' back and forth, that's right.
Verse 2:
N.C.
And so I hop on to this bus.
And des - tin - a - tion reads, "Please

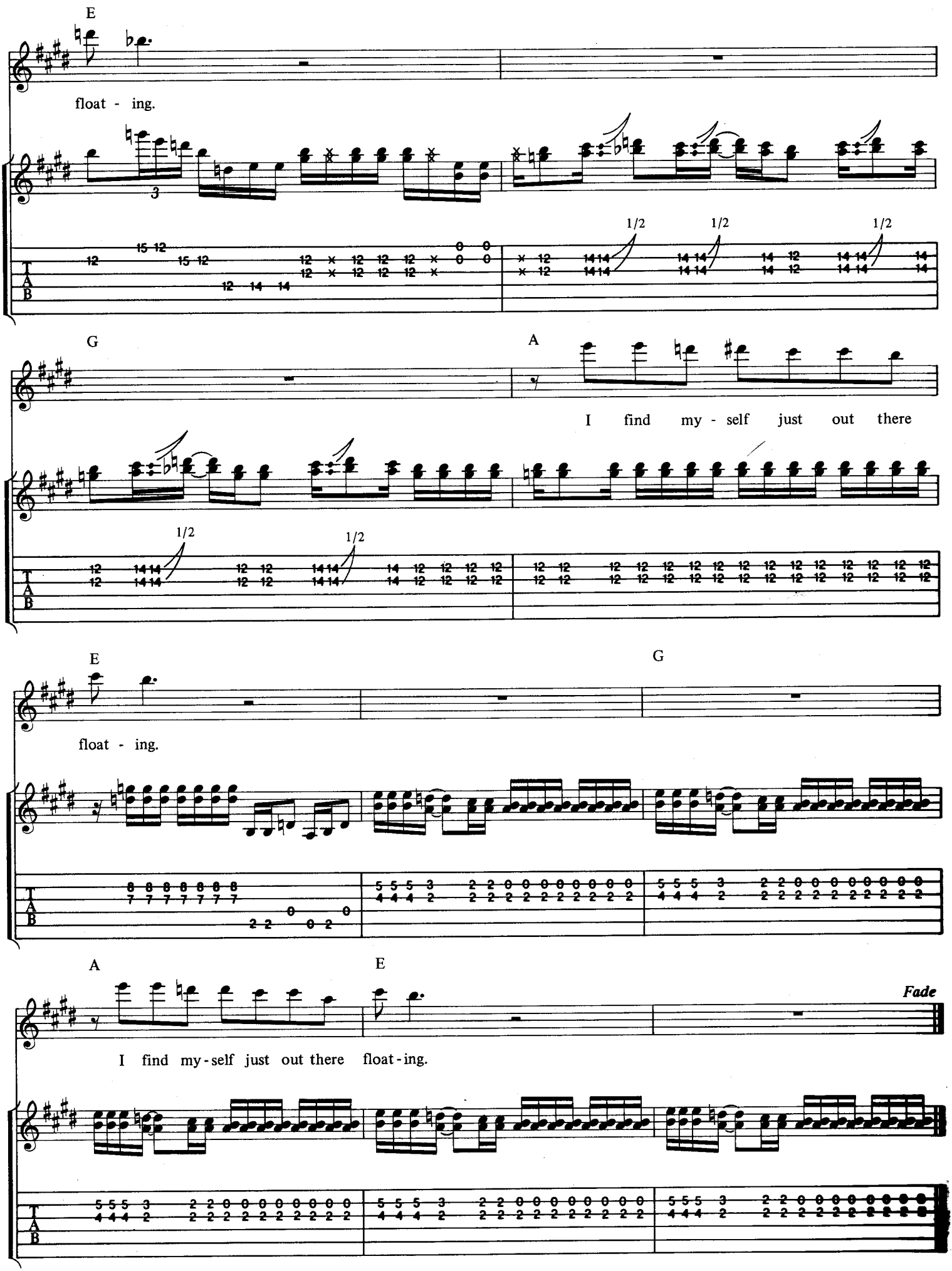

w/Rhy. Fig. 1 (Gtr. I)
Em
save us." Well I know a - not a soul
to be found in this dark hole.
Chorus:
E
G
A
Can you help me find my way
*Two gtrs. arr. for one gtr.
E
home?
Can you
G
A
E
help me find my way home?
T
A
B



*Gtr. III play, Gtr. I voicings for D & D♯ chords.

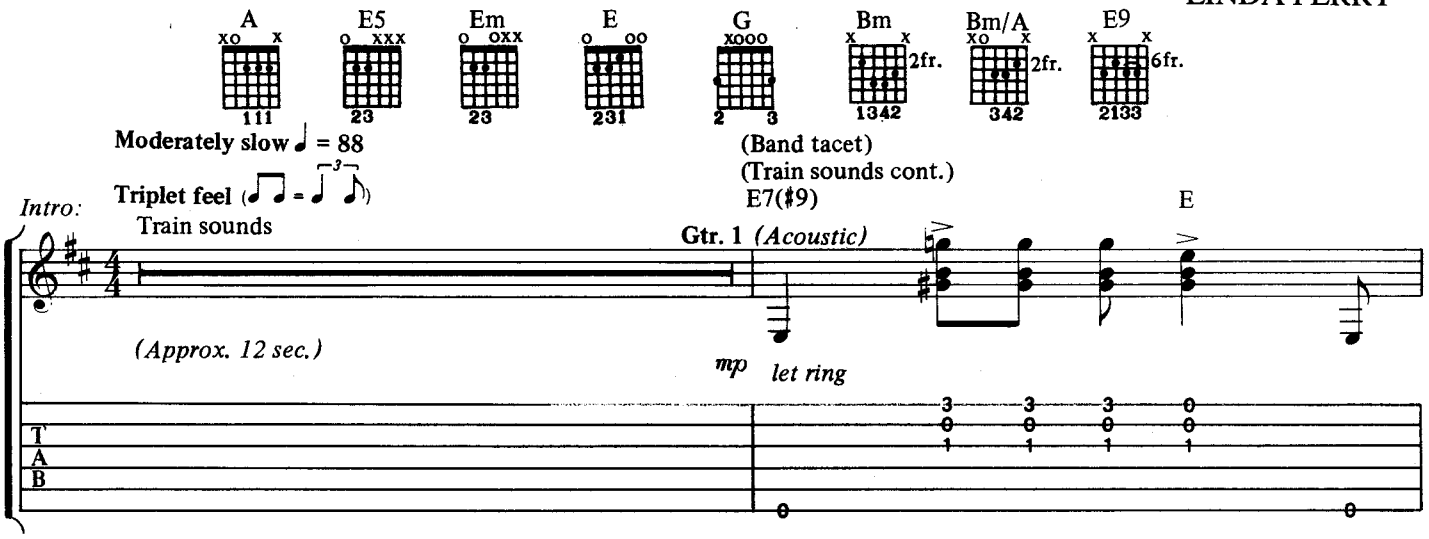

Guitar Solo:
Double time
Gtr. III
E
G
Rhy. Fig. 2
*Gtr. II
*Two gtrs. arr. for one
A
E
hold-
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (Gtr. II 2 times)

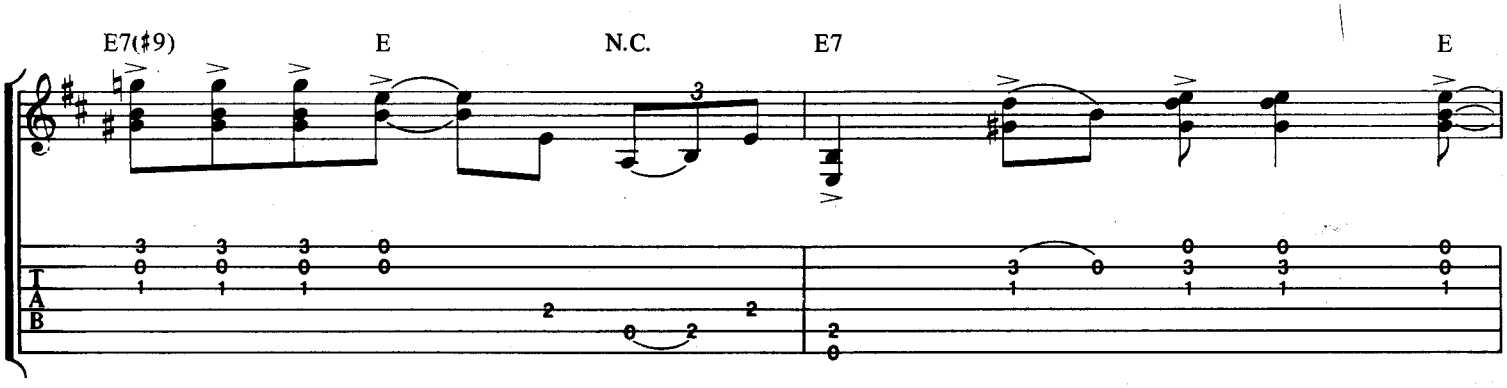

A
E
G
A
E
Outro:
w/Rhy. Fig. 2 (Gtr. II, untill end)
A
Where am I now?_
Where am I now?_
I find my - self just out there

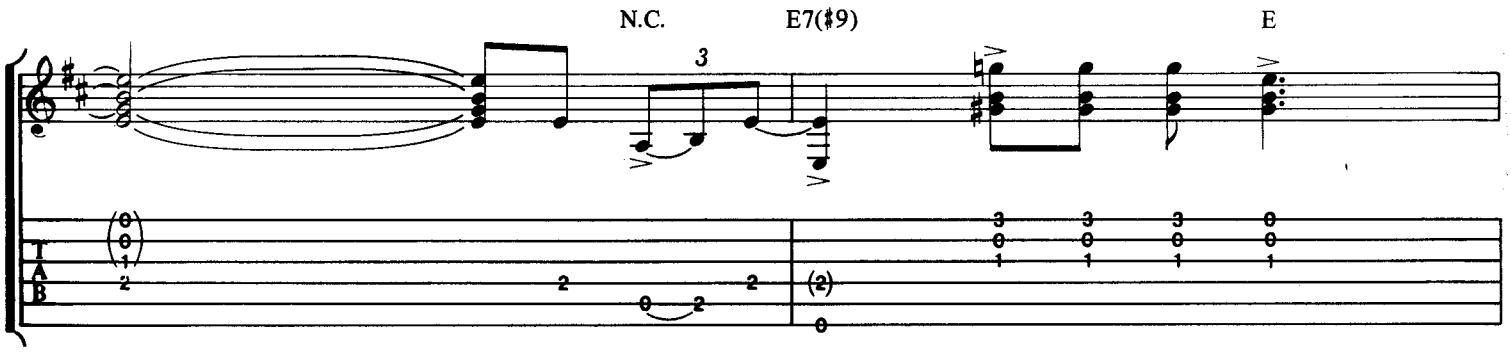

E
float - ing.
1/2
1/2
1/2
G
A
I find my - self just out there
1/2
1/2
E
G
float - ing.
A
E
Fade
I find my-self just out there float-ing.

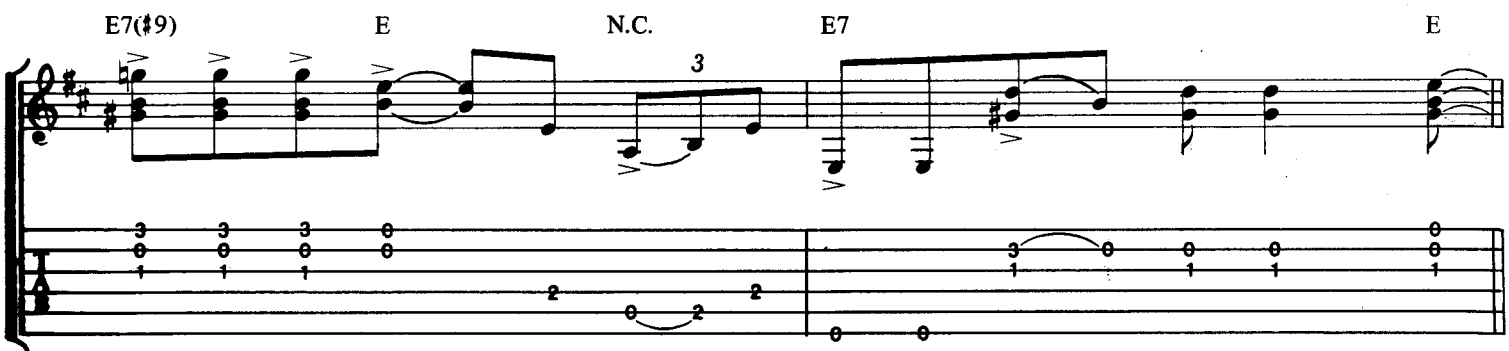
TRAIN

Words and Music by
LINDA PERRY









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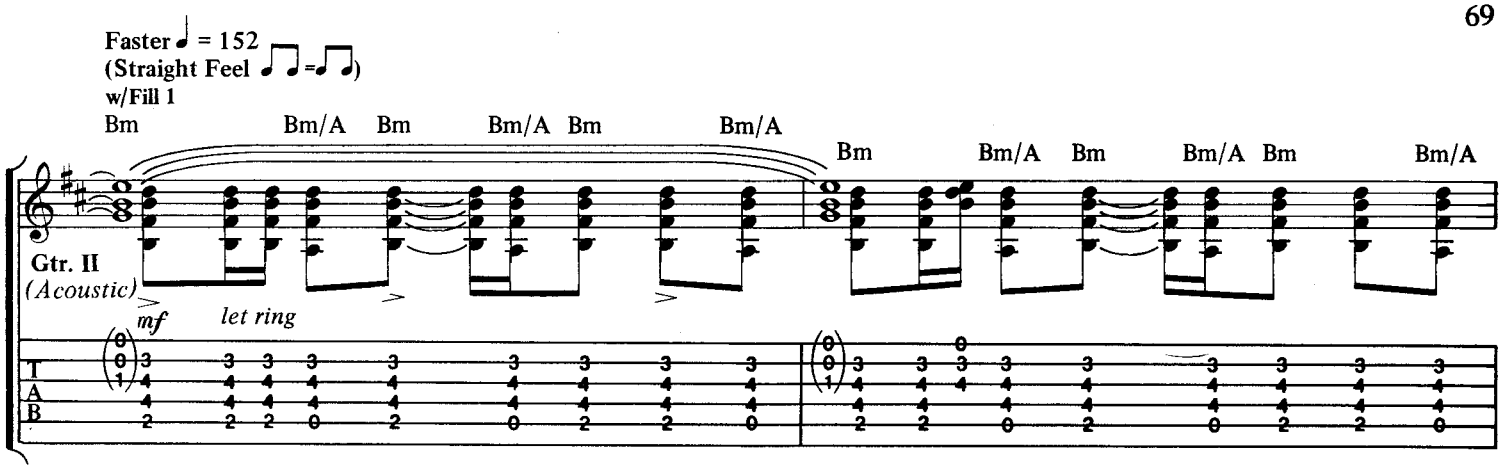
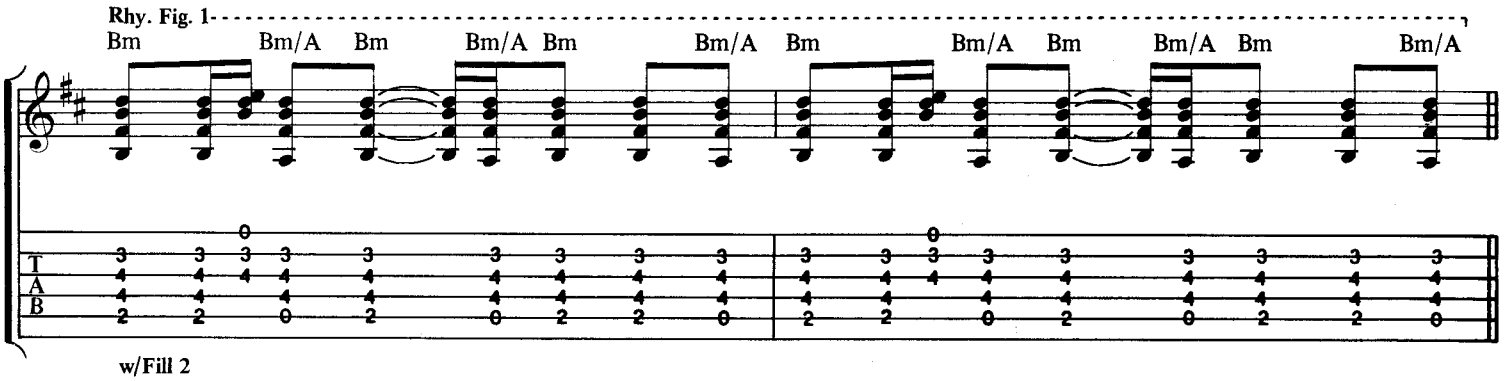
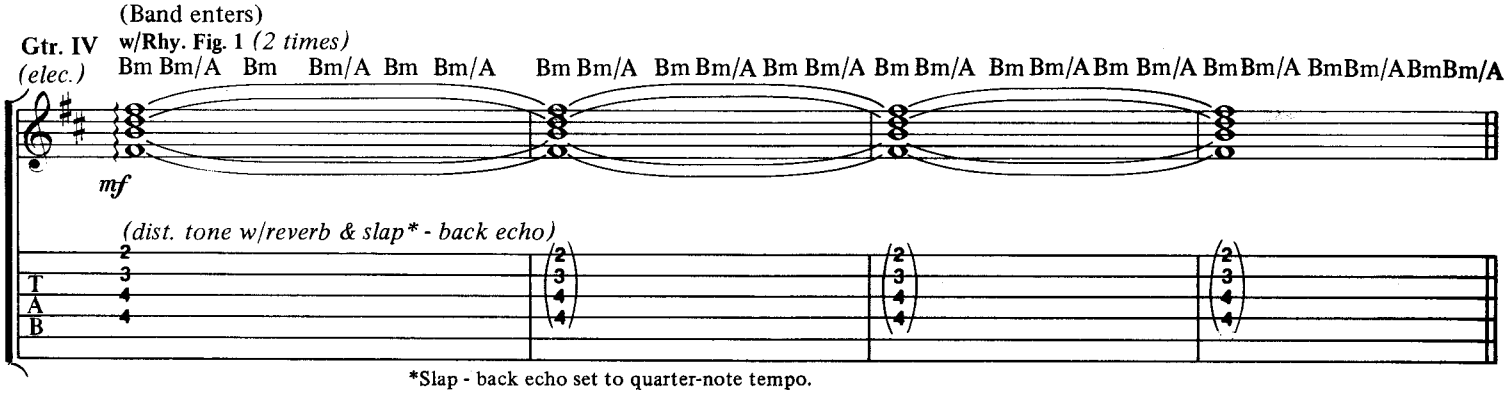
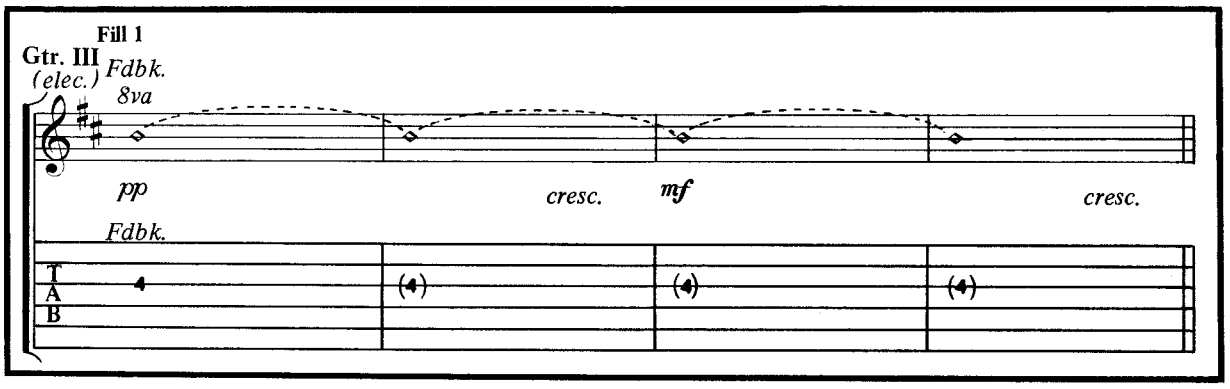
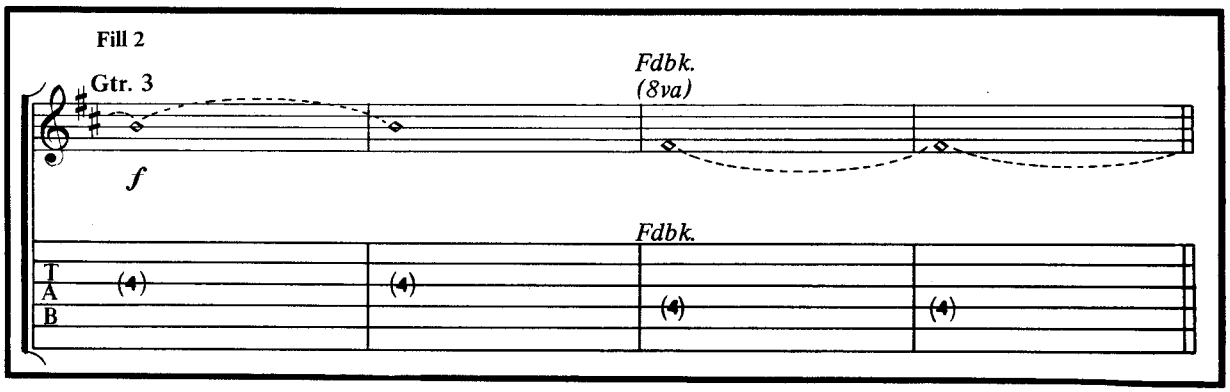






*Slap - back echo set to quarter-note tempo.





Verse 1:

w/Rhy. Fig. 1 *(4 times)*

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

What ya gon - na do, child, when your thoughts

Gtr. IV

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

are mov - in' slow? Find an - oth - er

Fdbk.
(8va)

Fdbk.

Chorus:

Rhy. Fig. 2

Gtr. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

to show you where to go.

*Gtrs. 3 & 4

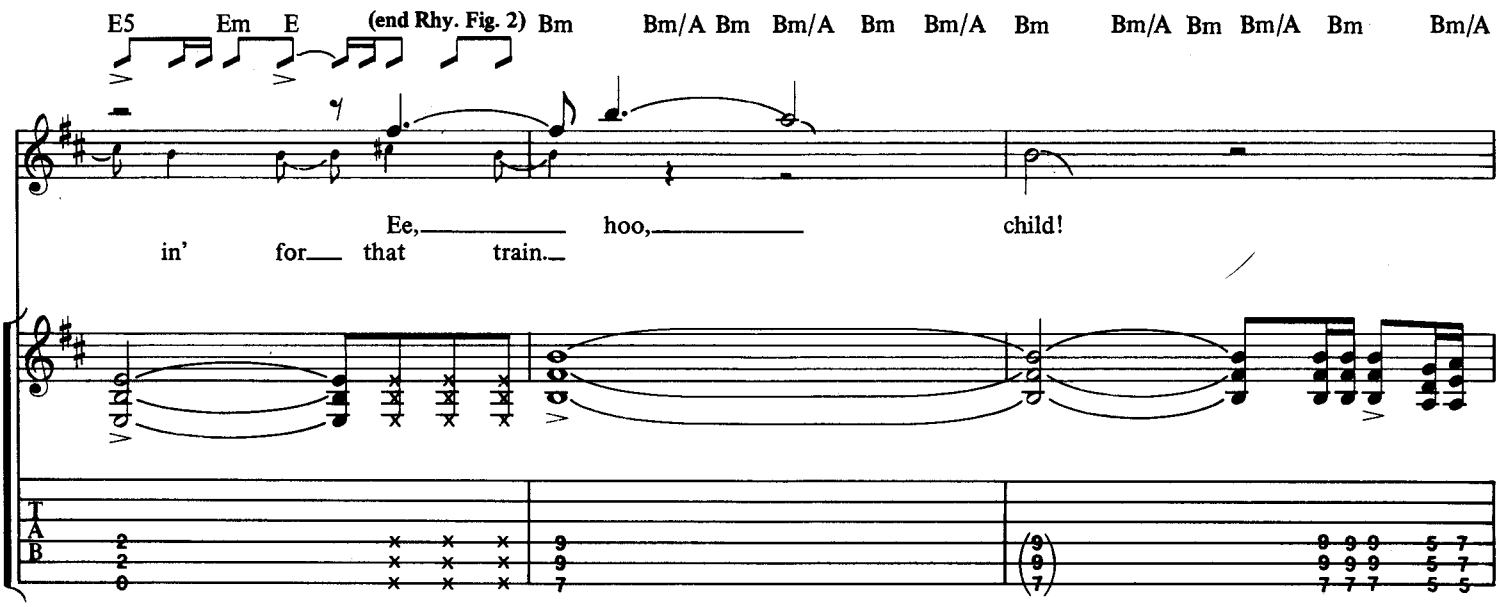
(Bkgd. voc.) You'll be search -

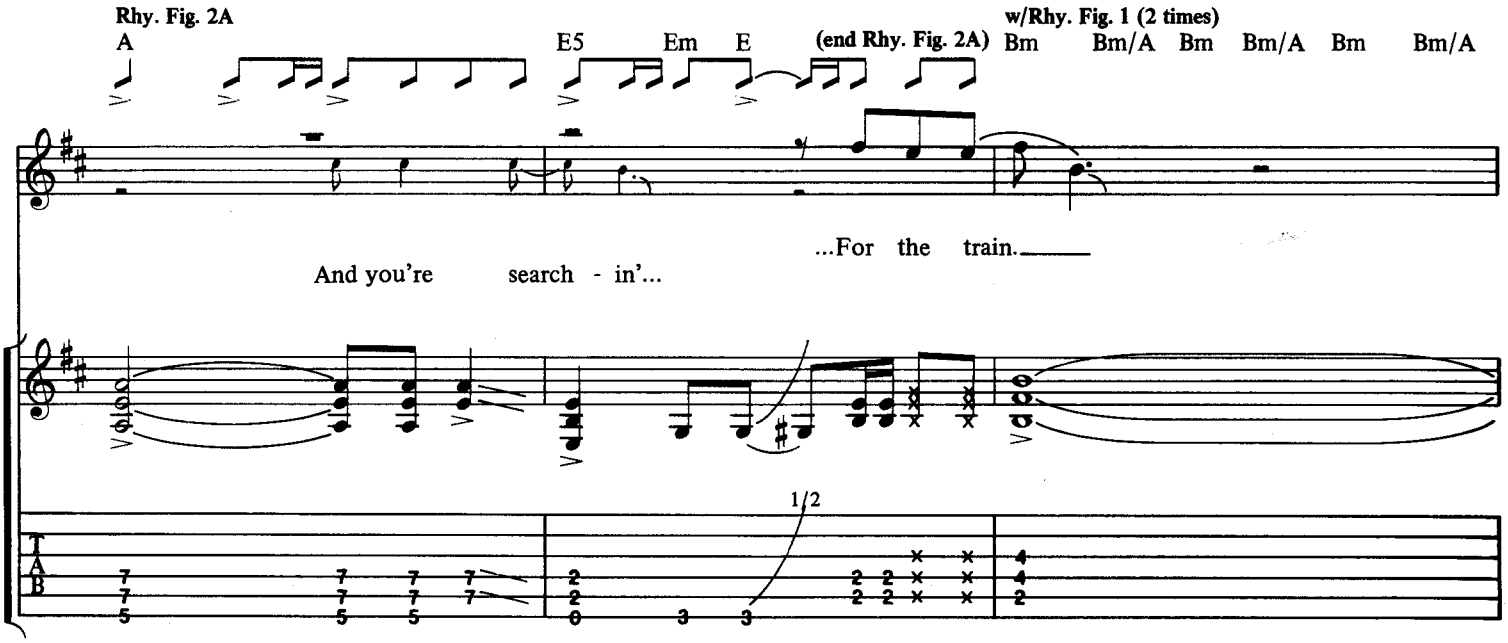
*Two gtrs. arranged for one gtr.

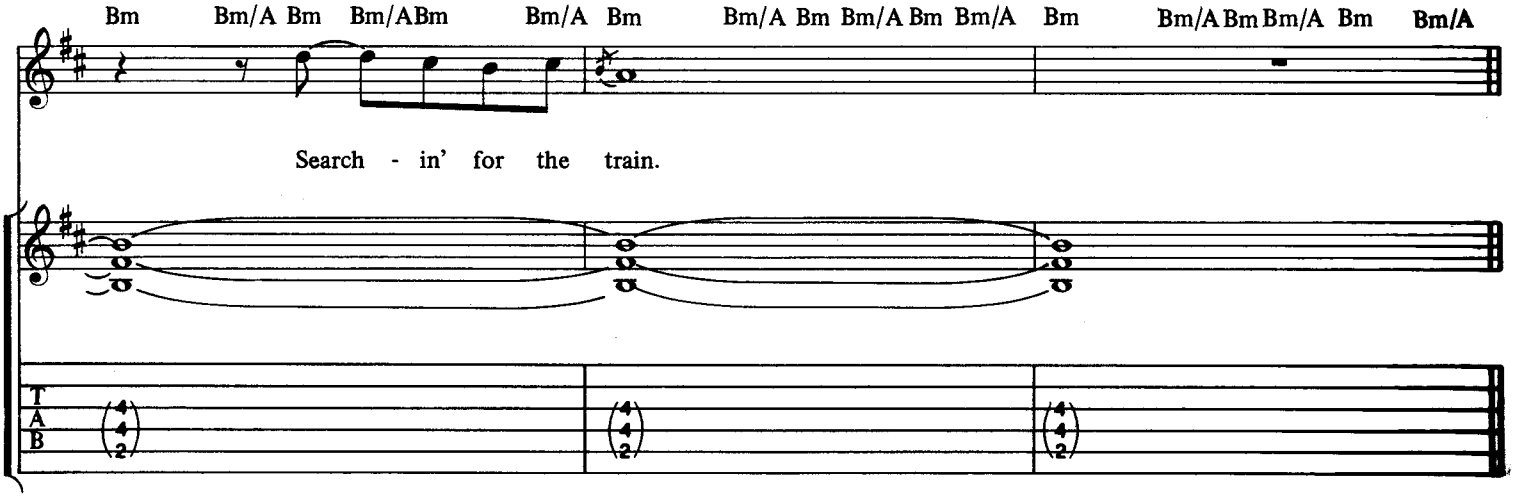
Fill 3

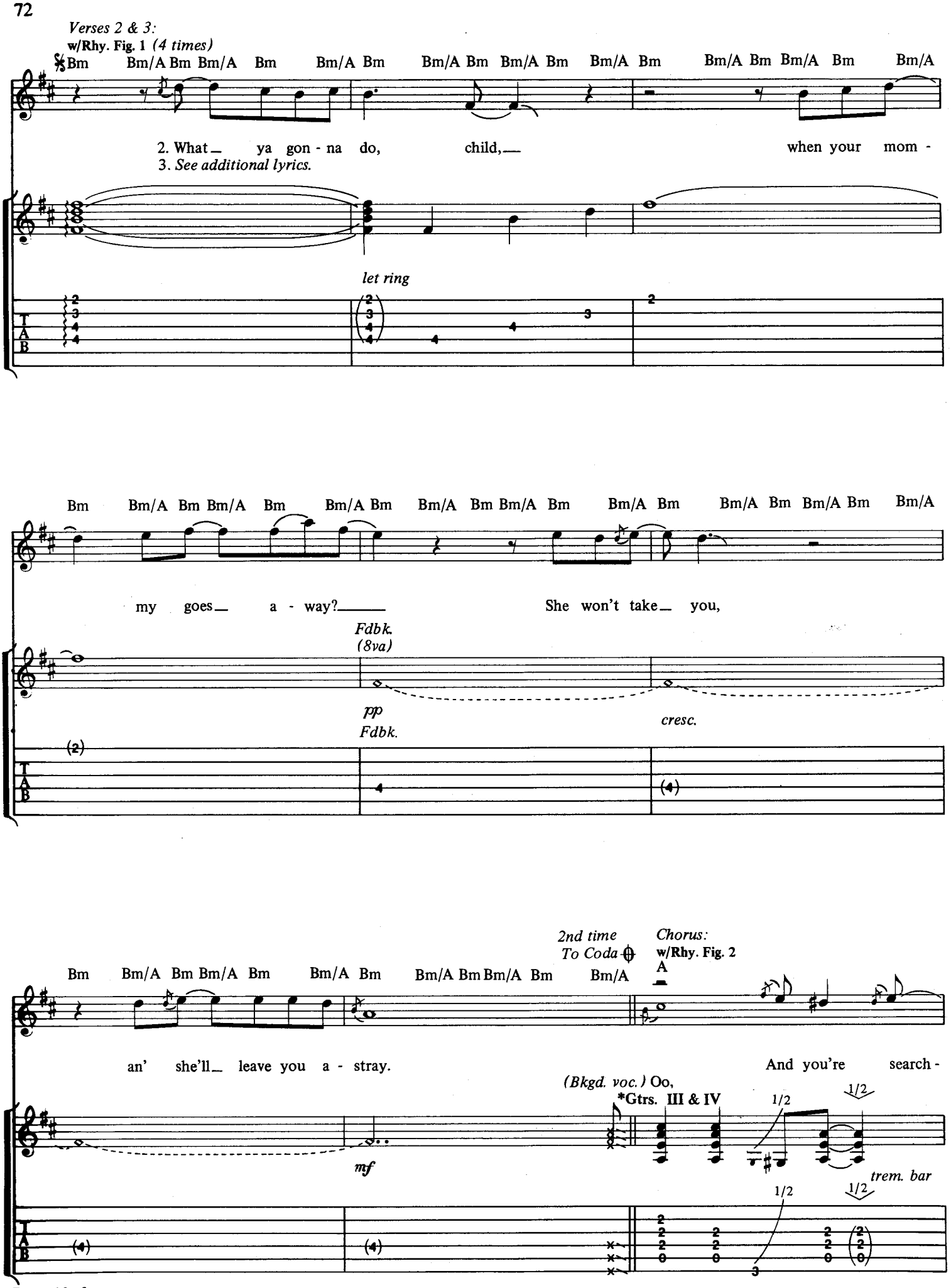
Gtr. III

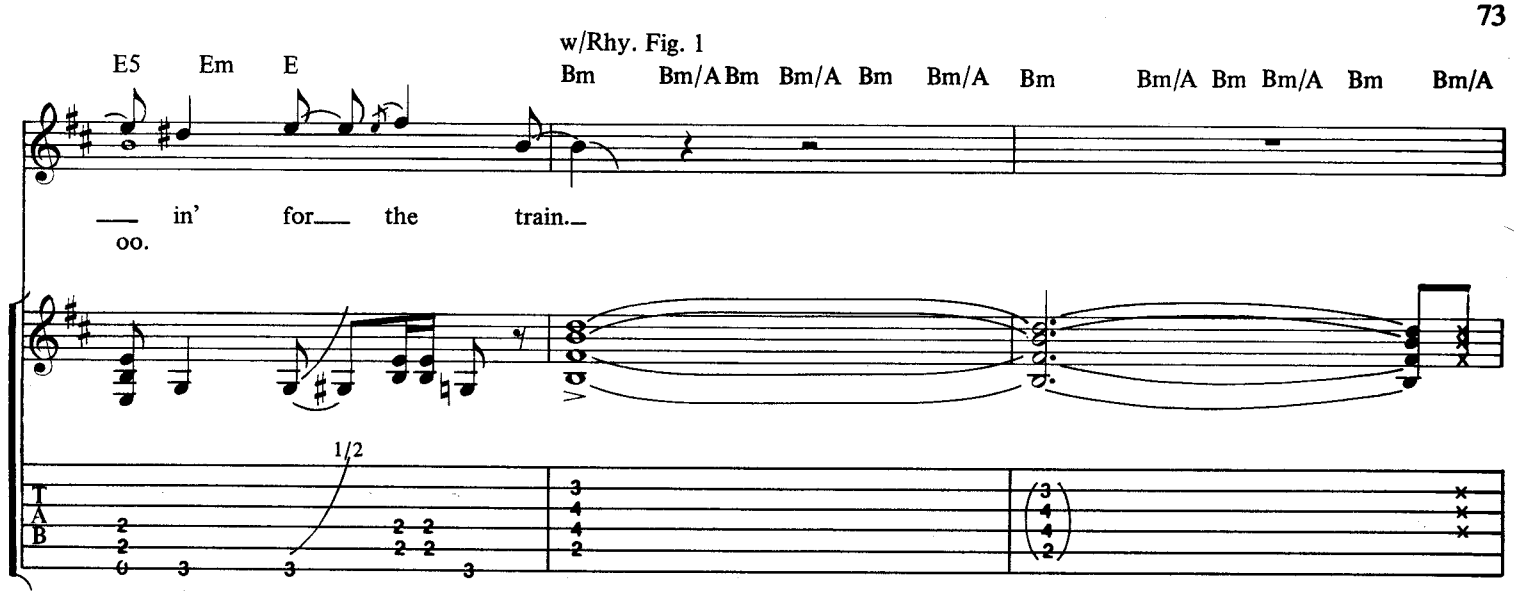
dim.

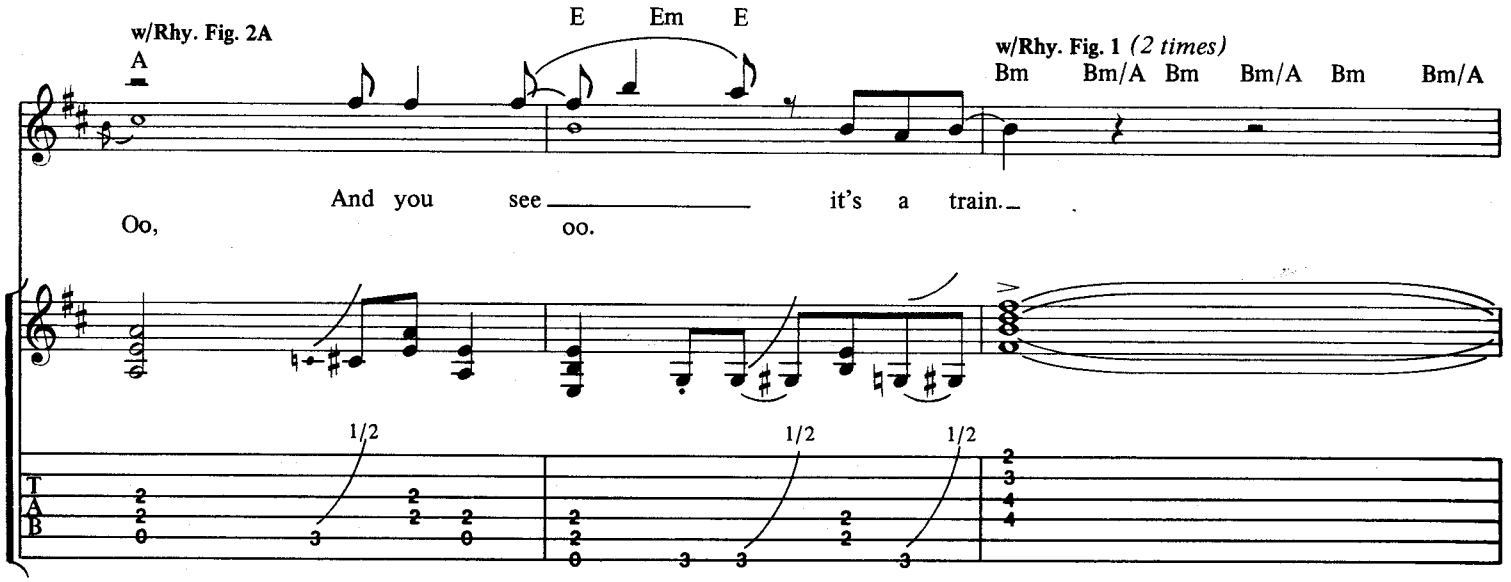

E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
Ee, hoo, child!
in' for that train.

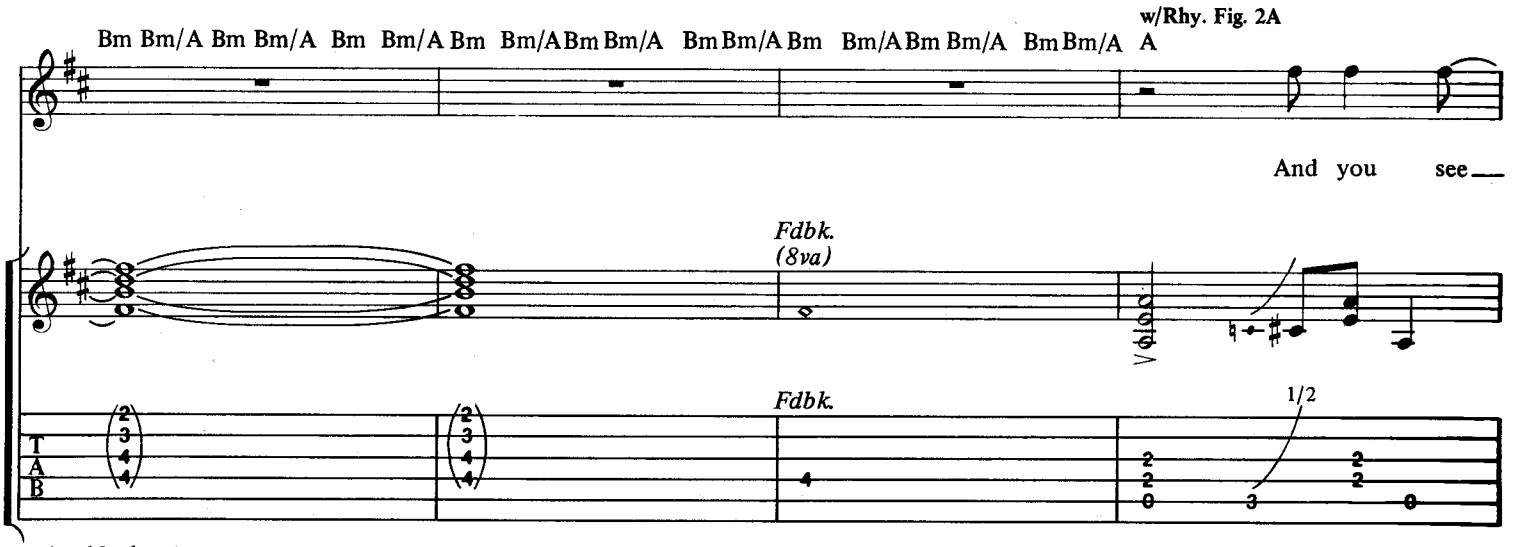

Rhy. Fig. 2A
A E5 Em E (end Rhy. Fig. 2A) w/Rhy. Fig. 1 (2 times) Bm Bm/A Bm Bm/A Bm Bm/A
And you're search - in'...
...For the train.
1/2

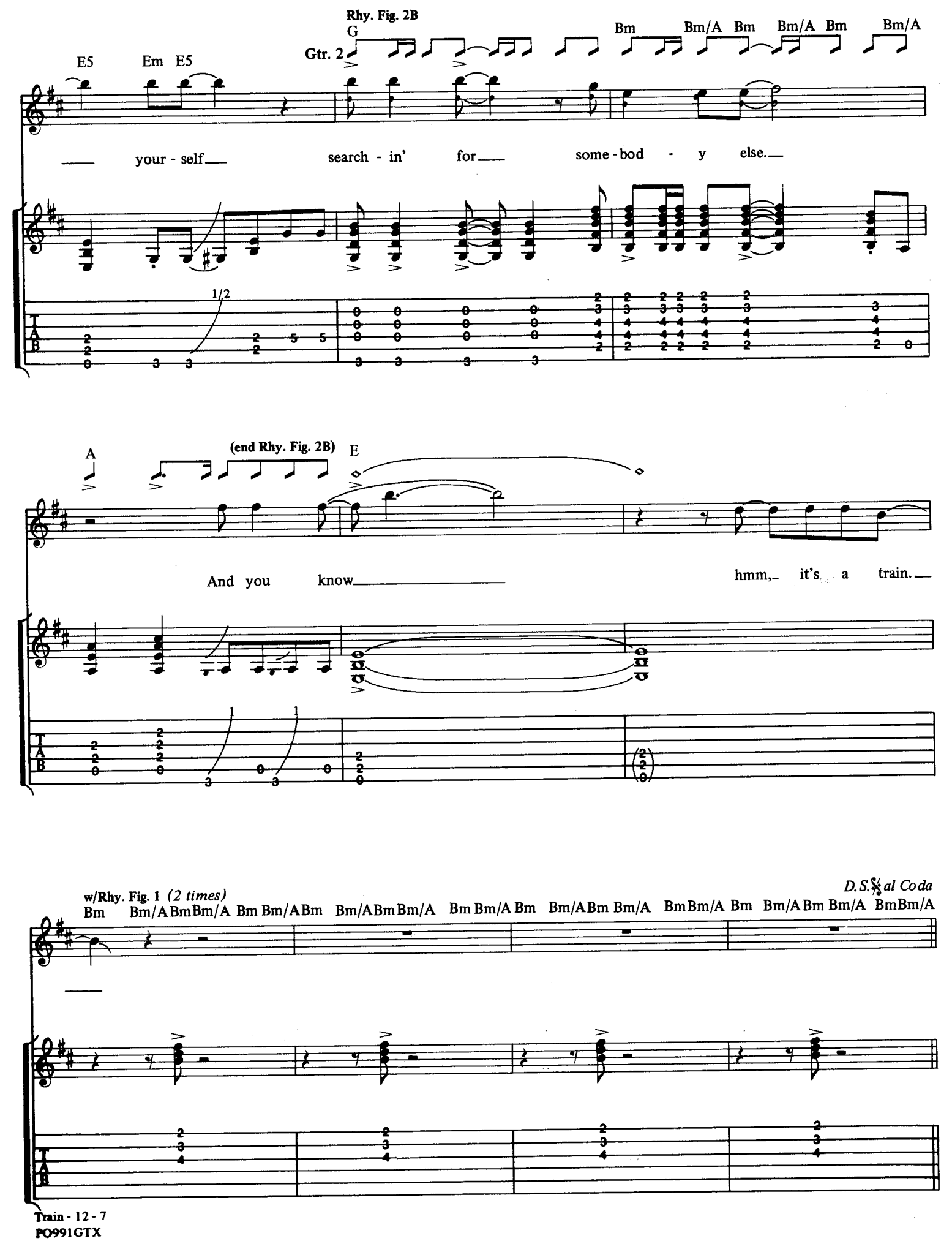

Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
Search - in' for the train.

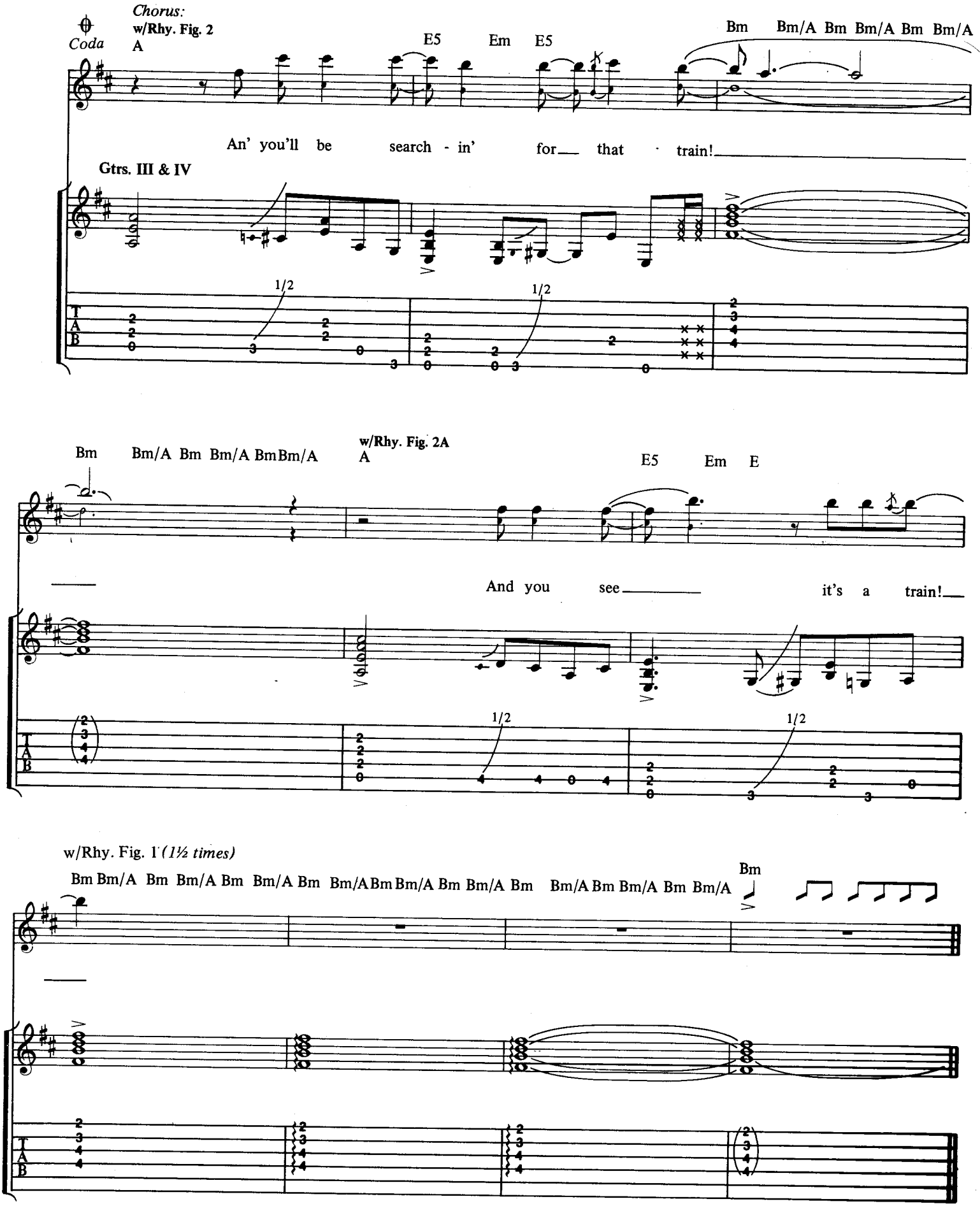

Verses 2 & 3:
w/Rhy. Fig. 1 (4 times)
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
2. What ya gon - na do, child, when your mom -
3. See additional lyrics.
let ring
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
my goes a - way? She won't take you,
Fdbk.
(8va)
pp
Fdbk.
cresc.
2nd time
To Coda
Chorus:
w/Rhy. Fig. 2
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
A
an' she'll leave you a - stray.
And you're search -
(Bkgd. voc.) Oo,
*Gtrs. III & IV
1/2
1/2
mf
trem. bar
1/2
1/2


E5 Em E
w/Rhy. Fig. 1
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
in' for the train.
oo.
1/2
T
A
B


w/Rhy. Fig. 2A
A
E Em E
w/Rhy. Fig. 1 (2 times)
Bm Bm/A Bm Bm/A Bm Bm/A
And you see it's a train.
Oo, oo.
1/2
1/2
1/2
T
A
B


Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
w/Rhy. Fig. 2A
A
And you see
Fdbk.
(8va)
Fdbk.
1/2
T
A
B


Rhy. Fig. 2B
Gtr. 2
E5 Em E5 G Bm Bm/A Bm Bm/A Bm Bm/A
your - self search - in' for some - bod - y else.
1/2
A (end Rhy. Fig. 2B) E
And you know hmm, it's a train.
w/Rhy. Fig. 1 (2 times)
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
D.S. al Coda


Coda
Chorus:
w/Rhy. Fig. 2
A
E5 Em E5
Bm Bm/A Bm Bm/A Bm Bm/A
An' you'll be search - in' for that train!
Gtrs. III & IV
1/2
1/2
Bm Bm/A Bm Bm/A Bm Bm/A
w/Rhy. Fig. 2A
A
E5 Em E
And you see it's a train!
1/2
1/2
w/Rhy. Fig. 1 (1½ times)
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm
TAB

Interlude:

Rhy. Fig. 3

E(9)

Gtr. IV

Rhy. Fig. 4

Fdbk.

w/Rhy. Figs. 3 & 4 *(both 7 times)* *Fdbk.*

Gtr. III

Fdbk.

Fdbk.

(Slow vib.)

*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.

w/Rhy. Fig. 1 *(1½ times)*
(Gtr. IV out)

w/Fill 4 *(5 times)* Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Bm

Guitar Solo:
w/Rhy. Fig. 1 *(4 times)*
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

hold bend

(w/wah & slap - back echo)

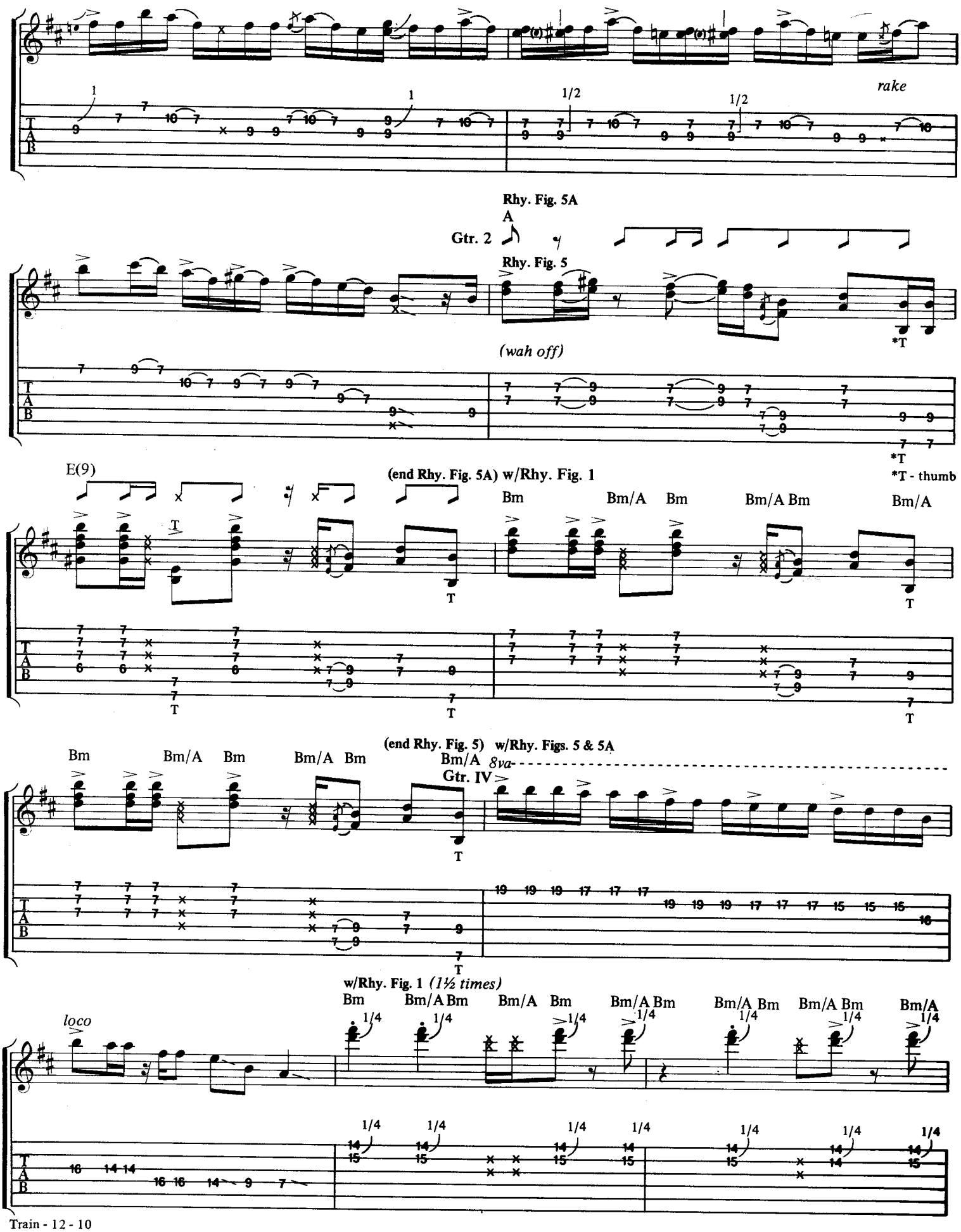
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

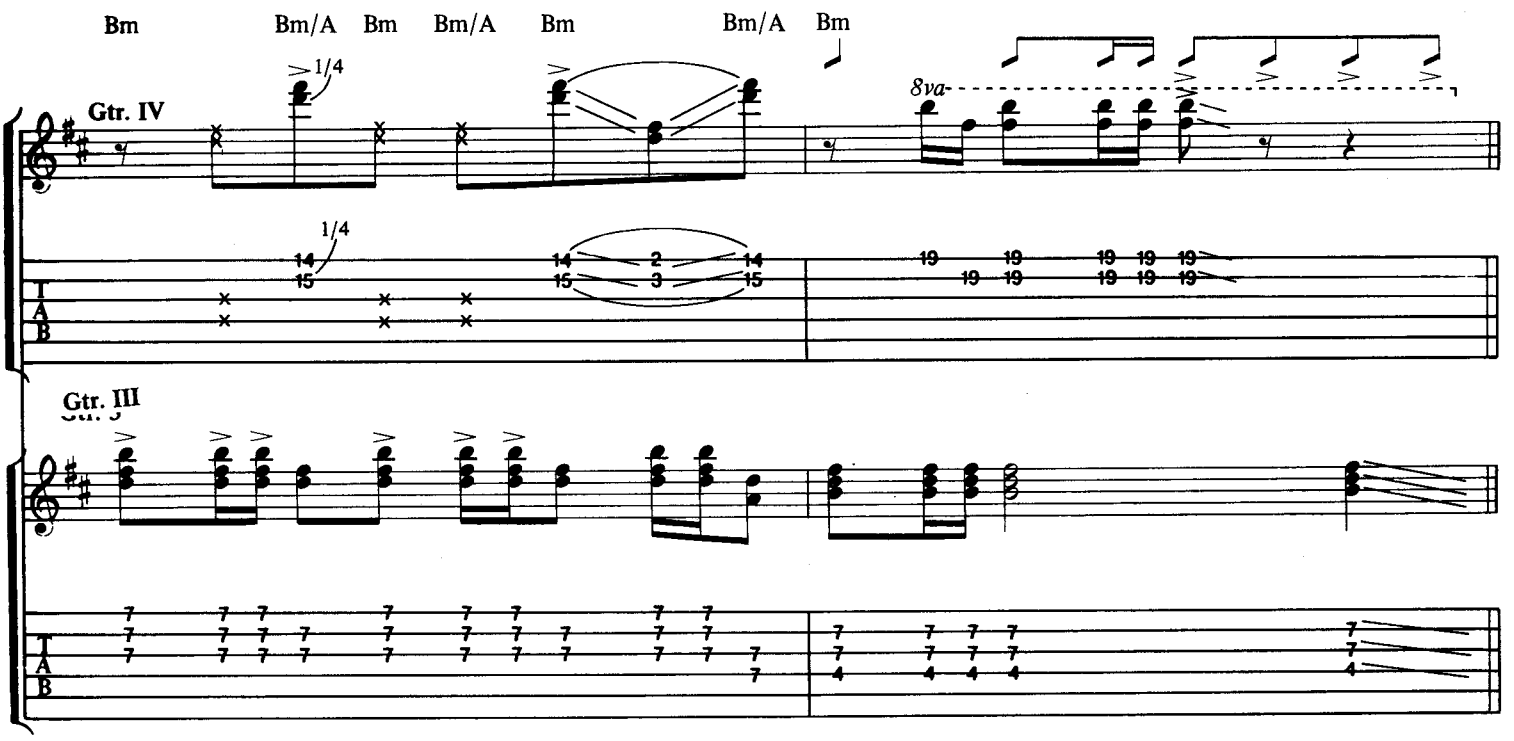
Fill 4

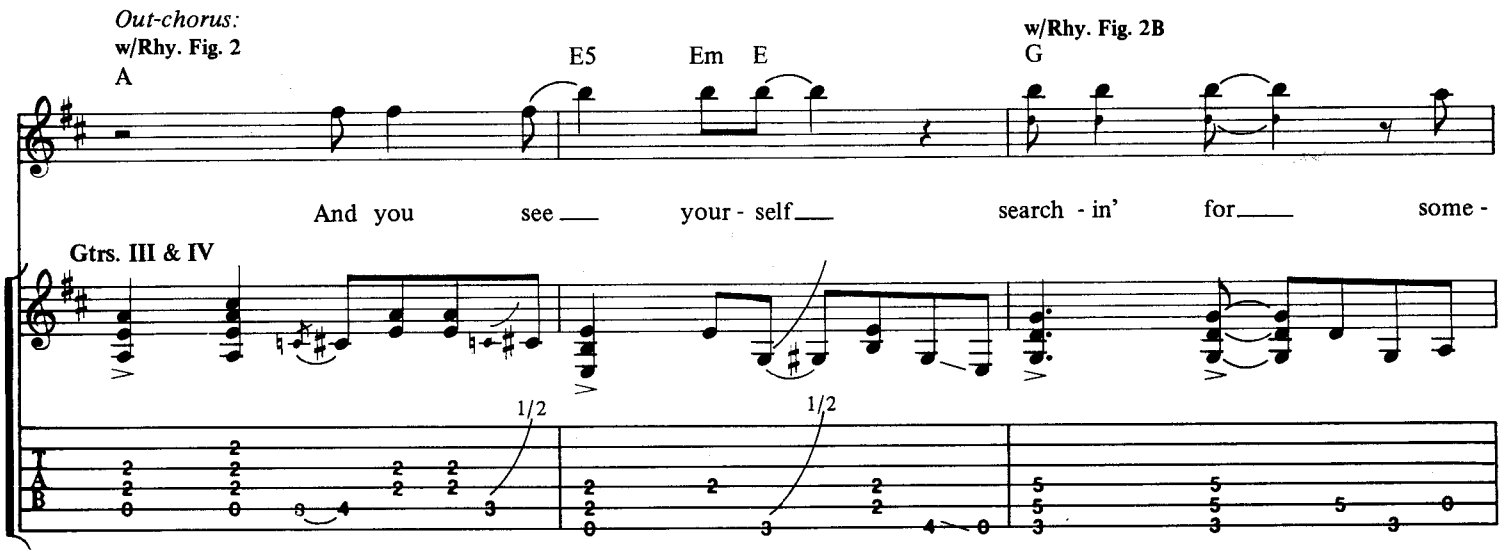
Gtr. III

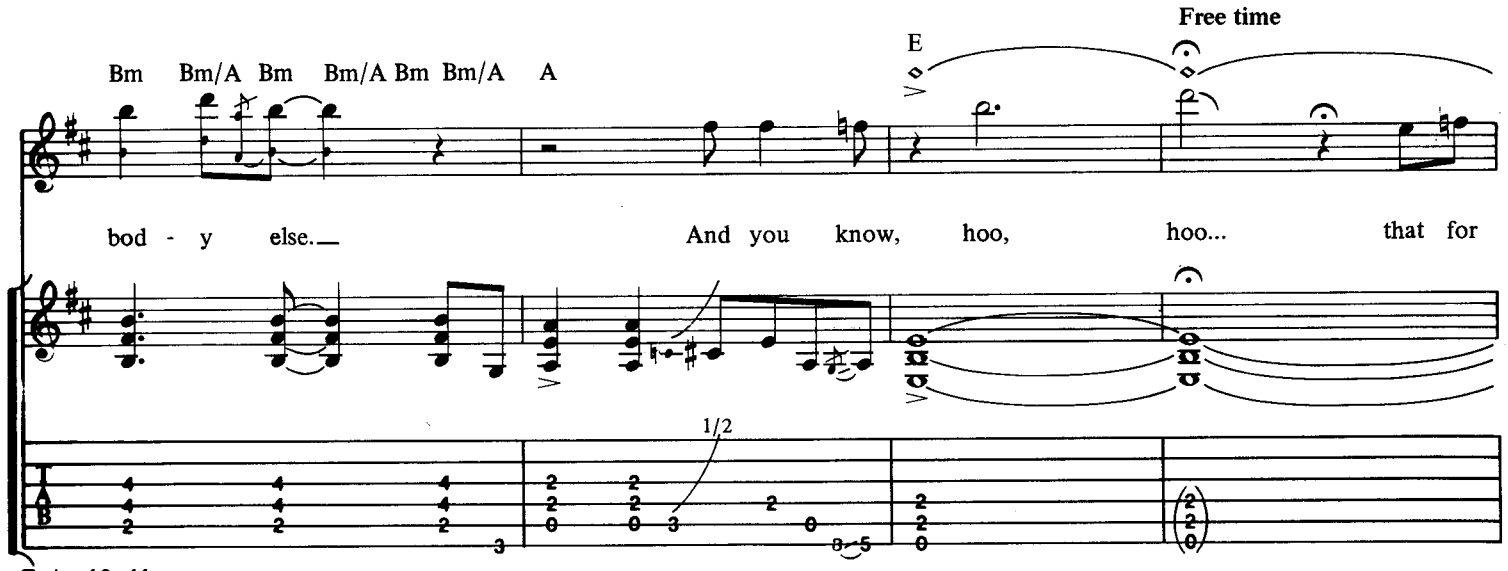
w/wah

*wah: + = trebble
o = bass


rake
Rhy. Fig. 5A
A
Gtr. 2
Rhy. Fig. 5
(wah off)
*T
E(9)
(end Rhy. Fig. 5A) w/Rhy. Fig. 1
*T - thumb
Bm
Bm/A
Bm/A Bm
(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A
8va
Gtr. IV
w/Rhy. Fig. 1 (1½ times)
loco


Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
Bm
Gtr. IV
1/4
8va
Gtr. III


Out-chorus:
w/Rhy. Fig. 2
A
E5
Em
E
w/Rhy. Fig. 2B
G
And you see your - self search - in' for some -
Gtrs. III & IV
1/2
1/2


Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
A
E
Free time
bod - y else.
And you know, hoo, hoo... that for
1/2

In time

(Drum fill)

w/Rhy. Fig. 1 *(1½ times)*

sure it's your train.

Fdbk. *(15ma)*

Fdbk. *(15ma)*

Fdbk.

Fdbk.

Bm

Ee, hee, child!

Gtr. IV

Gtr. III

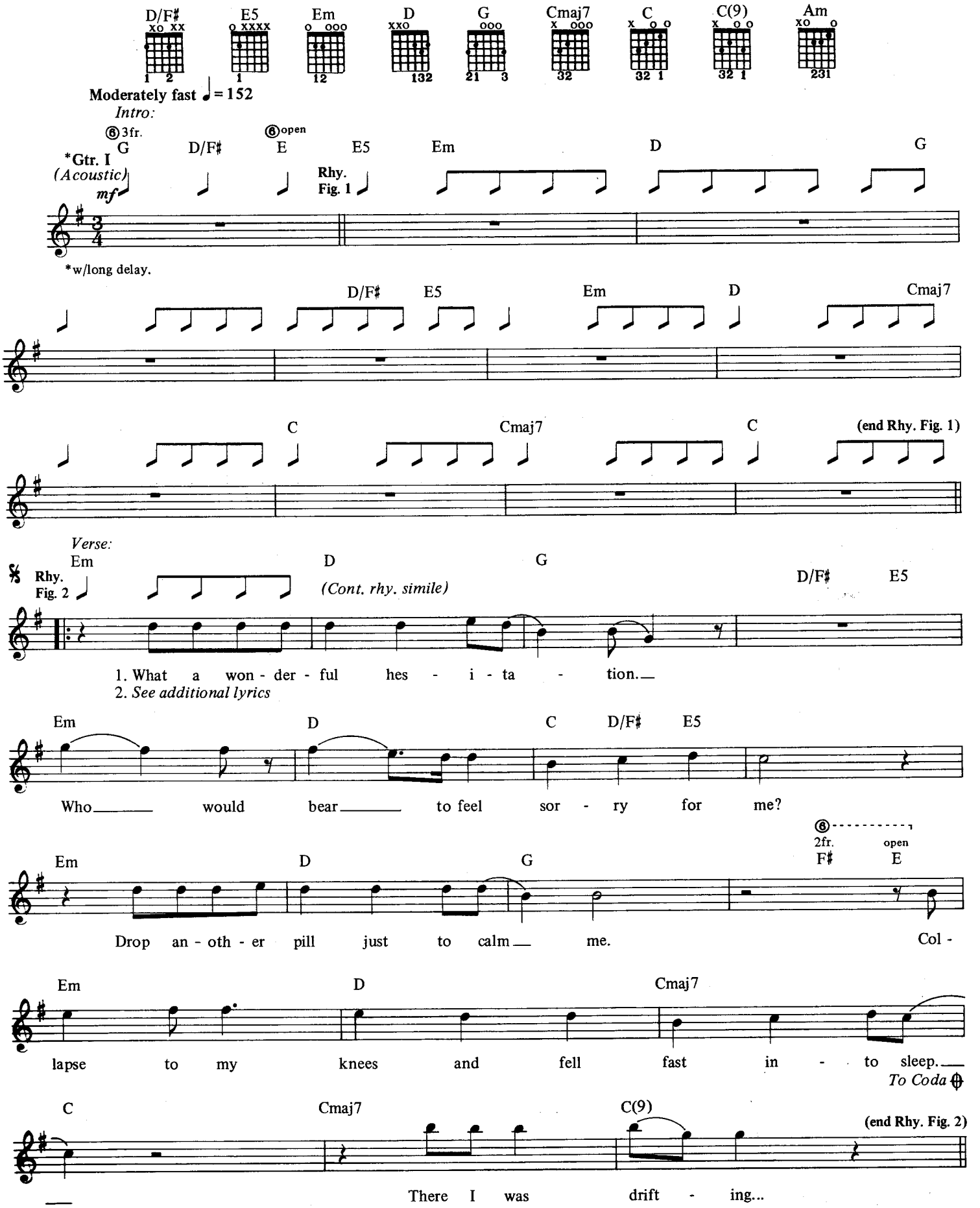
grad. bend

1/2

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)

DRIFTING

Words and Music by
LINDA PERRY



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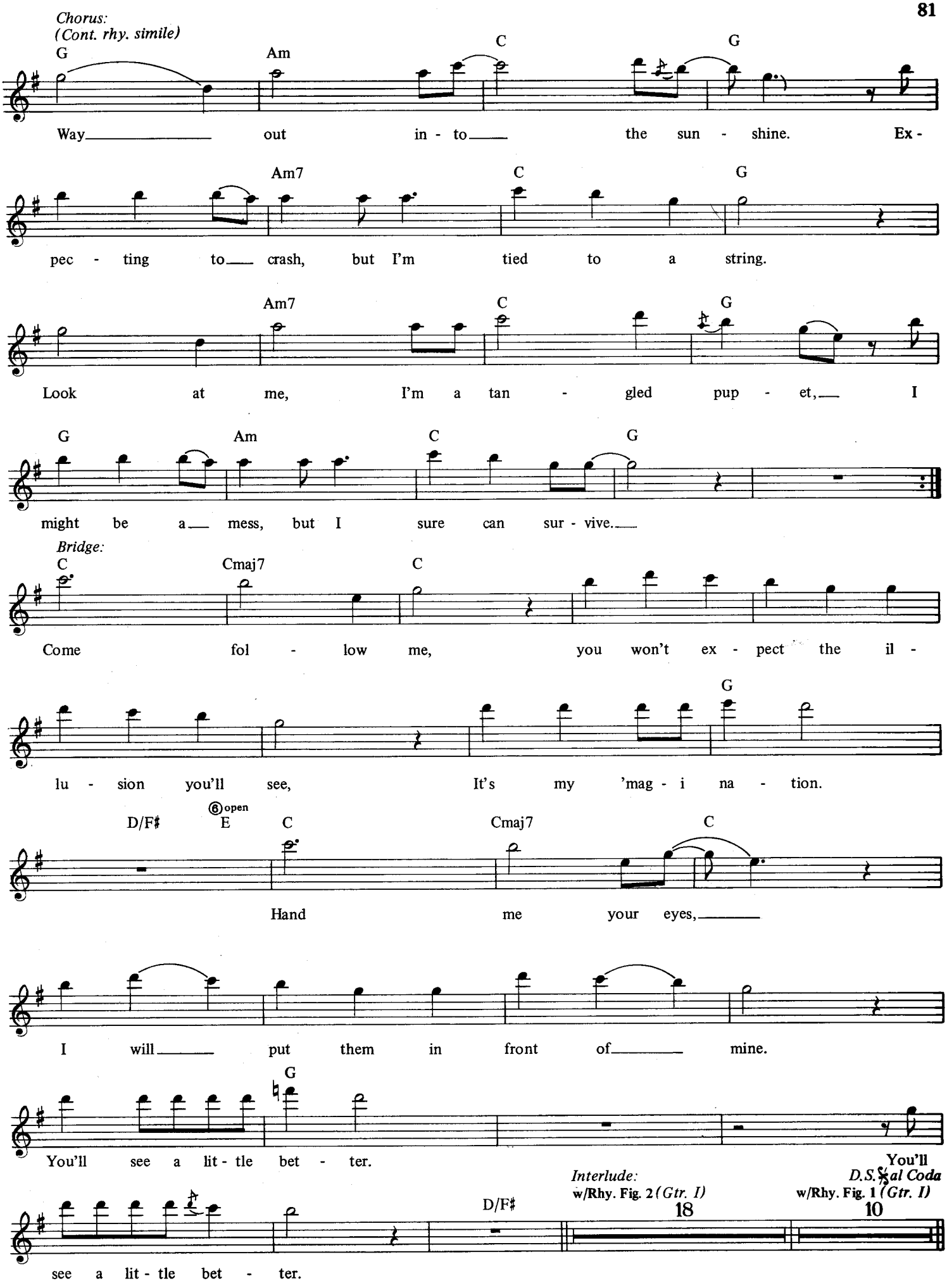
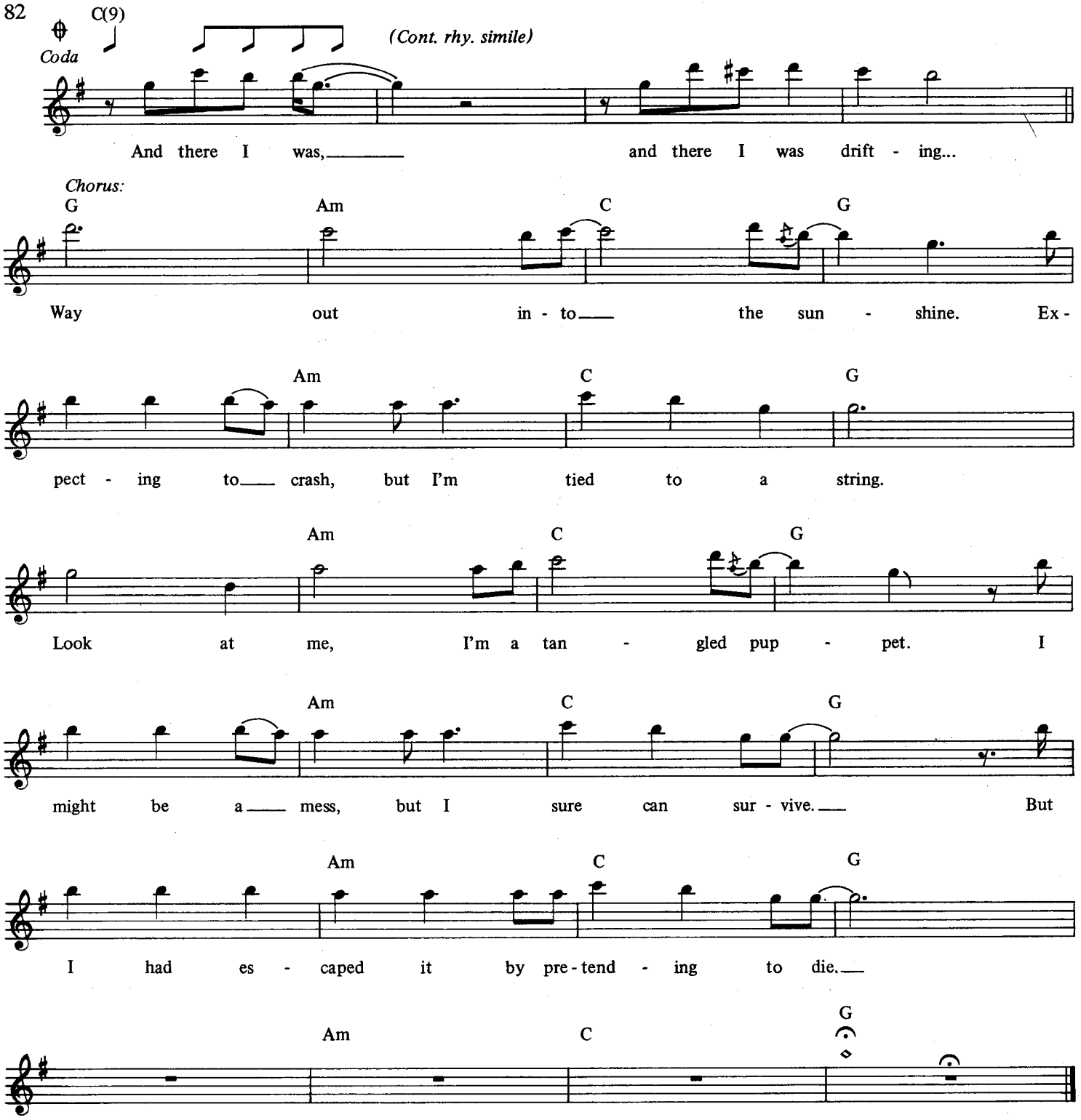

Chorus:
(Cont. rhy. simile)
G Am C G
Way out in - to the sun - shine. Ex -
Am7 C G
pec - ting to crash, but I'm tied to a string.
Am7 C G
Look at me, I'm a tan - gled pup - et, I
G Am C G
might be a mess, but I sure can sur - vive.
Bridge:
C Cmaj7 C
Come fol - low me, you won't ex - pect the il -
G
lu - sion you'll see, It's my 'mag - i na - tion.
D/F♯ ⑥open E C Cmaj7 C
Hand me your eyes,
I will put them in front of mine.
G
You'll see a lit - tle bet - ter.
Interlude:
w/Rhy. Fig. 2 (Gtr. I)
18
D/F♯
see a lit - tle bet - ter.
You'll
D.S. 𝄋 al Coda
w/Rhy. Fig. 1 (Gtr. I)
10



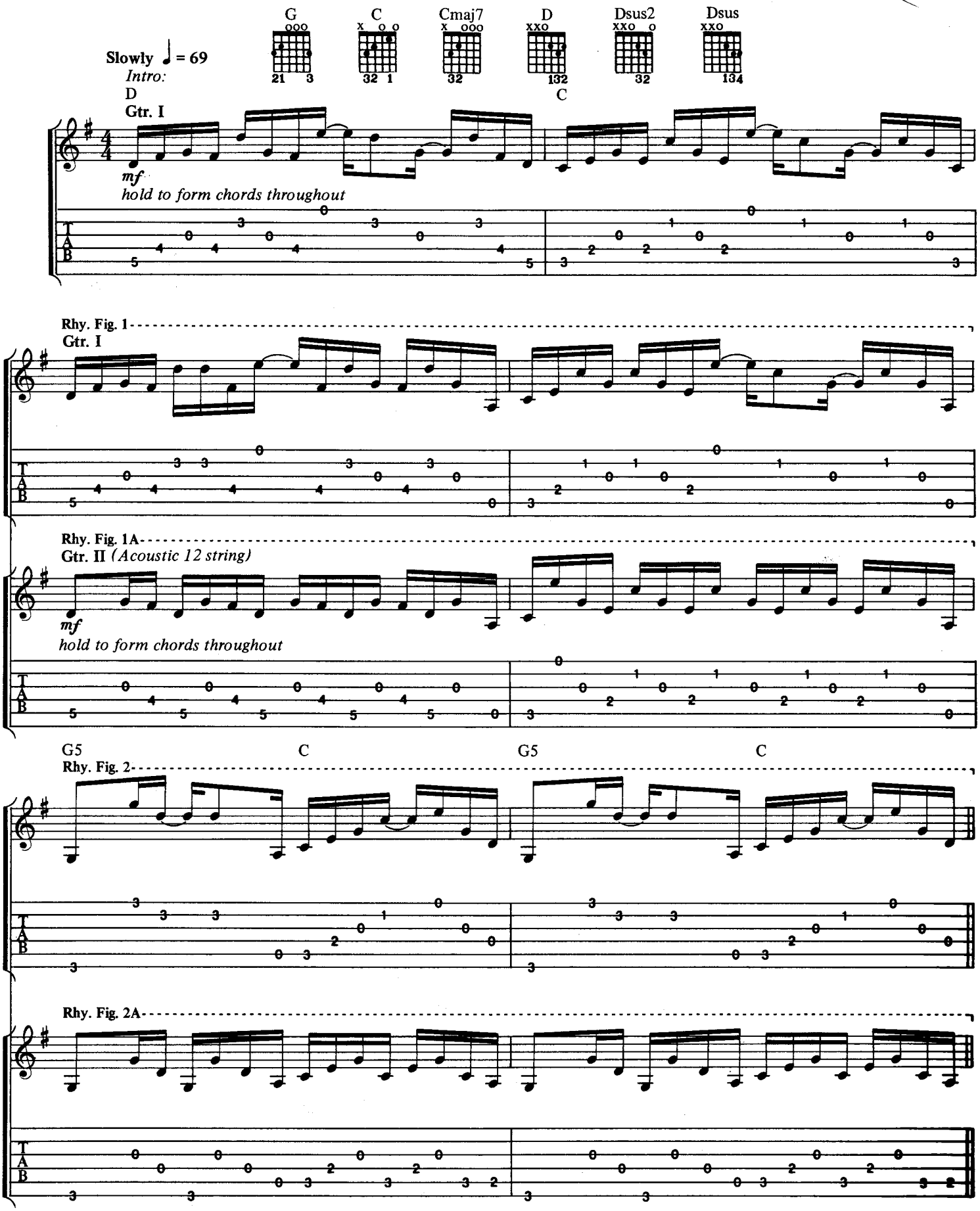
Verse 2:
Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

Chorus 2:
Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge:)

Verse 3:
What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was.
(To Coda)

SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL



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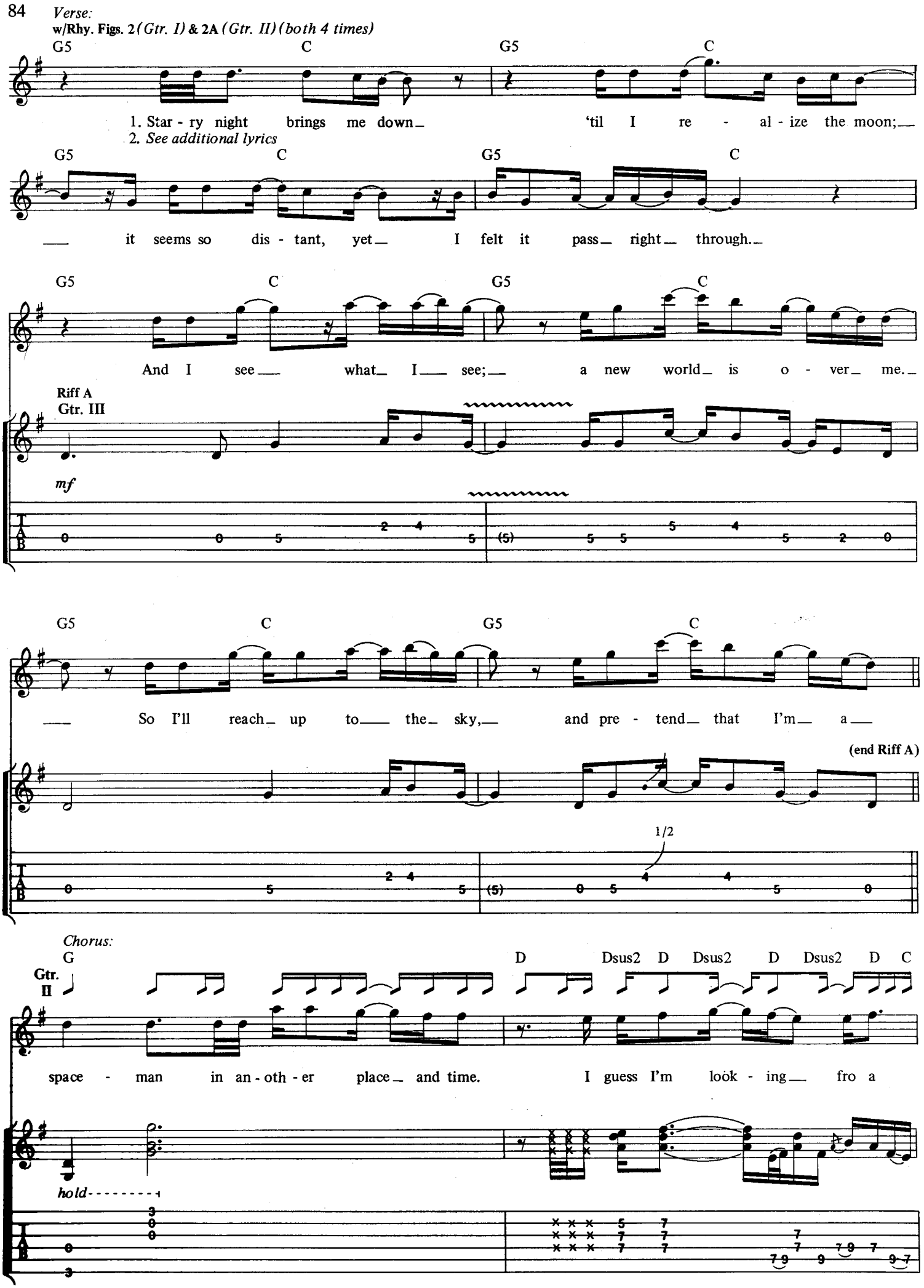

Verse:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 4 times)
G5 C G5 C
1. Star - ry night brings me down 'til I re - al - ize the moon;
2. See additional lyrics
G5 C G5 C
it seems so dis - tant, yet I felt it pass right through.
G5 C G5 C
And I see what I see; a new world is o - ver me.
Riff A
Gtr. III
mf
G5 C G5 C
So I'll reach up to the sky, and pre - tend that I'm a
(end Riff A)
1/2
Chorus:
G D Dsus2 D Dsus2 D Dsus2 D C
Gtr. II
space - man in an - oth - er place and time. I guess I'm look - ing fro a
hold

Cmaj7

1. C

brand new place. Is there a bet - ter life for me?

Gtr. I

w/Rhy. Figs. 2 *(Gtr. I)* & 2A *(Gtr. II)*

G C G C

2. Gtr. C II

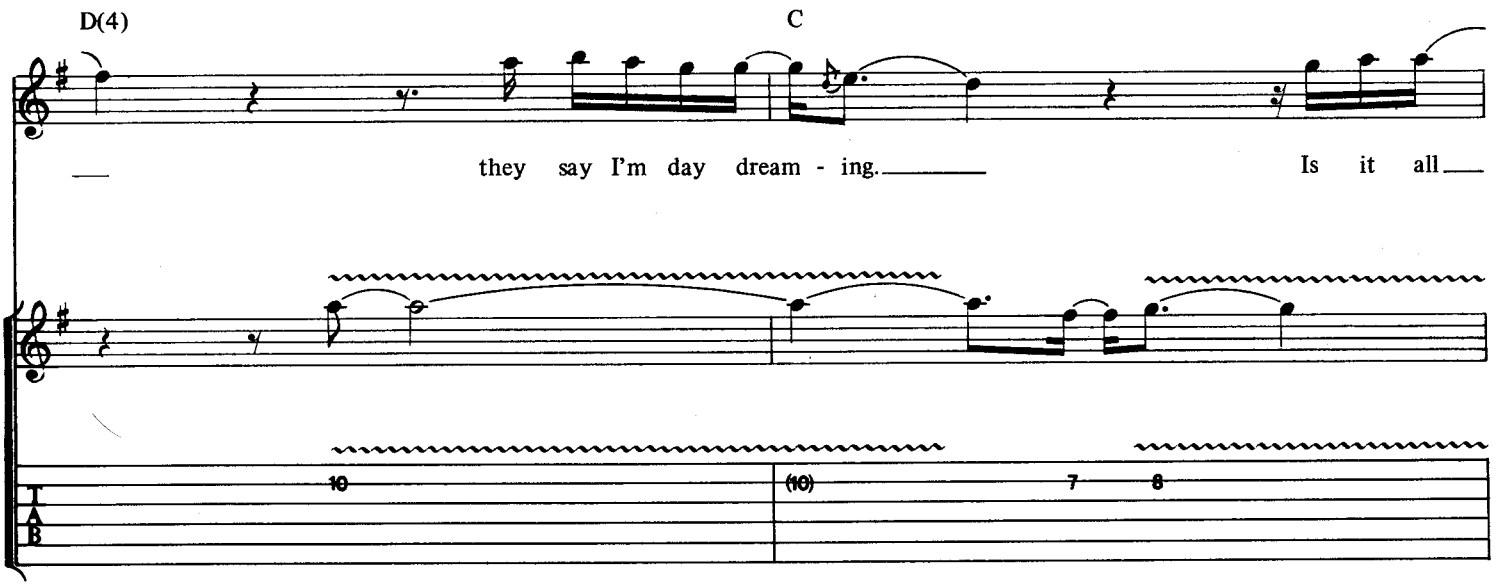
Is there a bet - ter life for me?

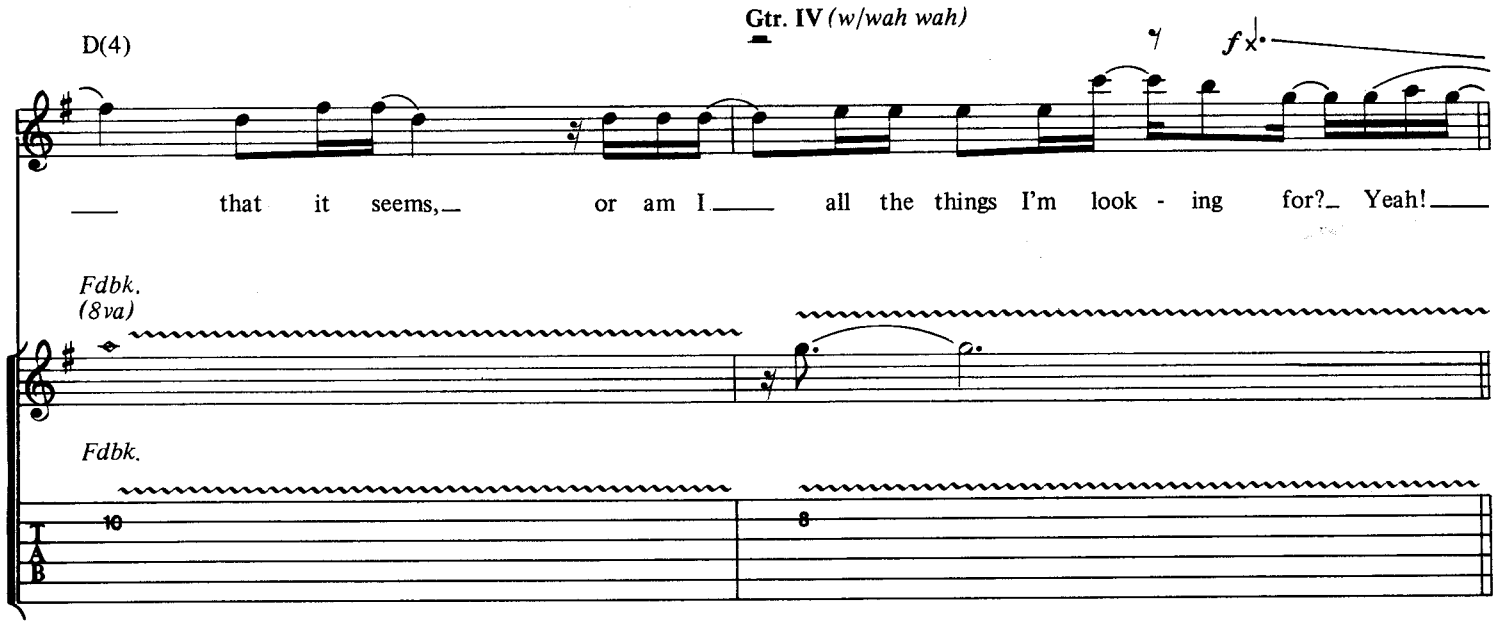
Bridge:
w/Rhy. Figs. 1 *(Gtr. I)* & 1A *(Gtr. II) (both 3 times)*

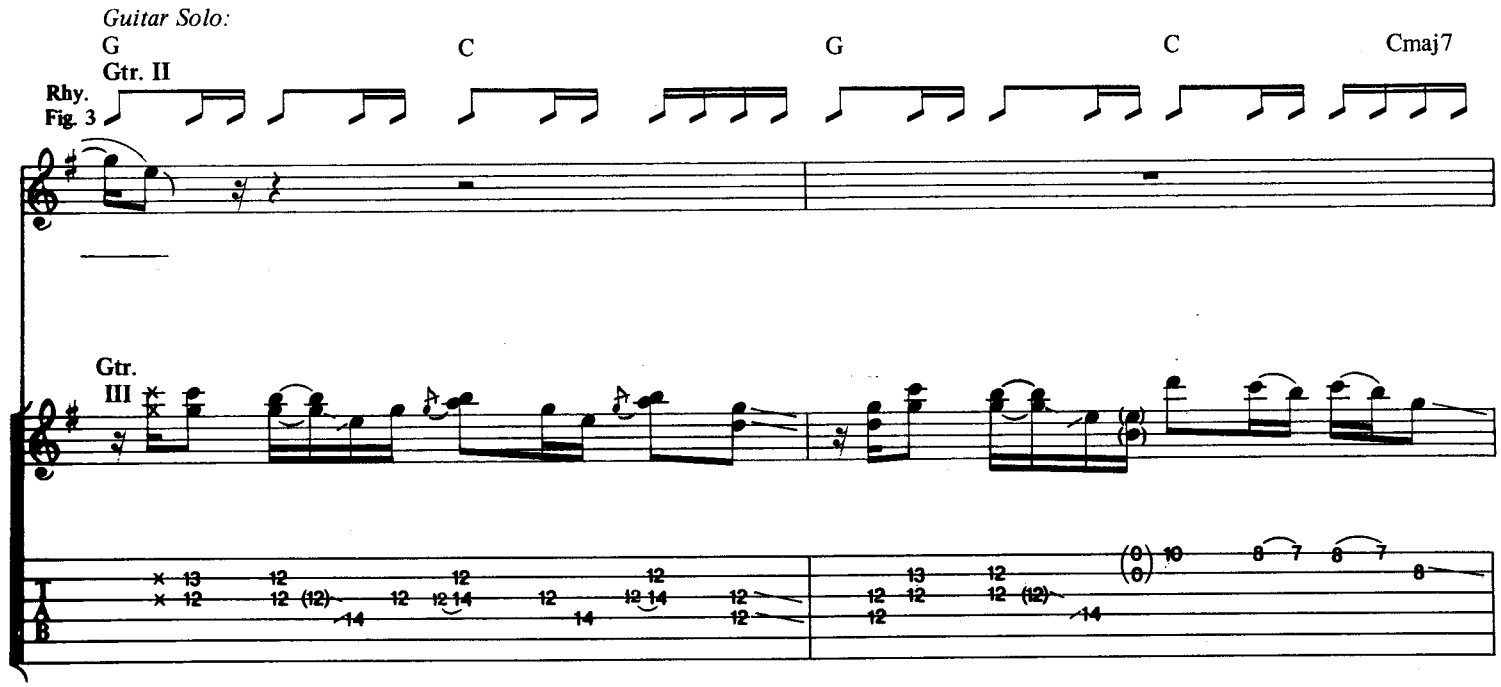
D(4) C

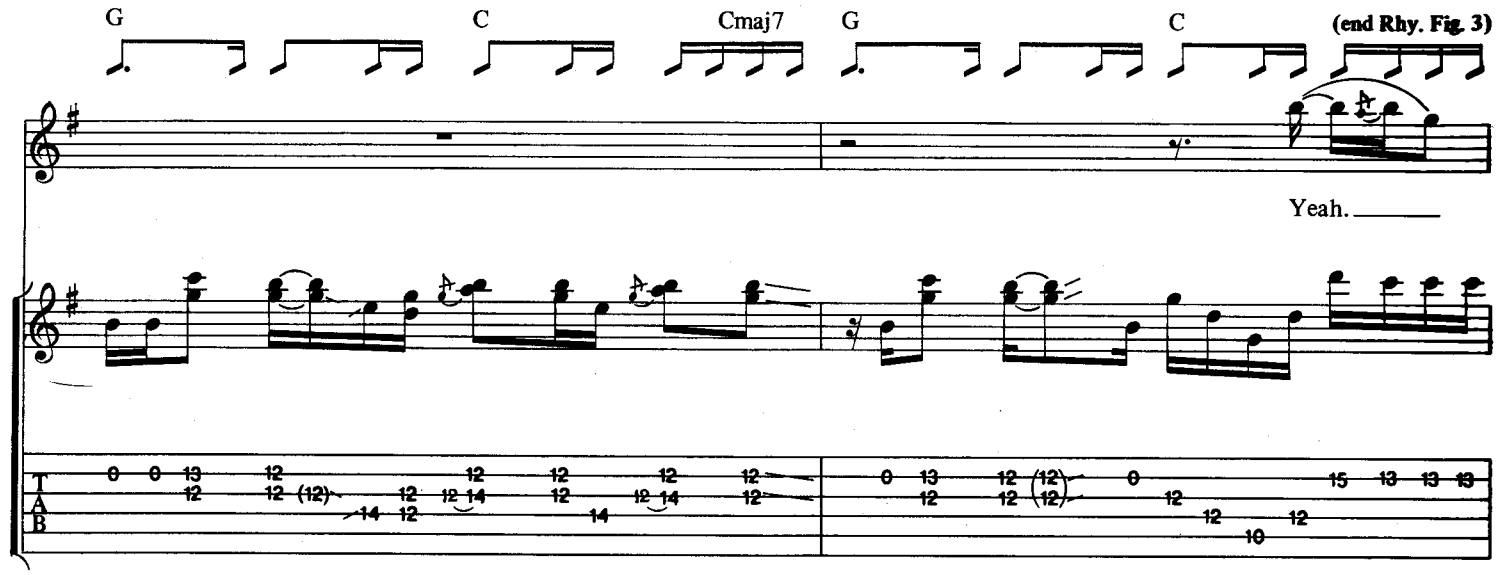
And I re - mem - ber in my mind

Gtr. III

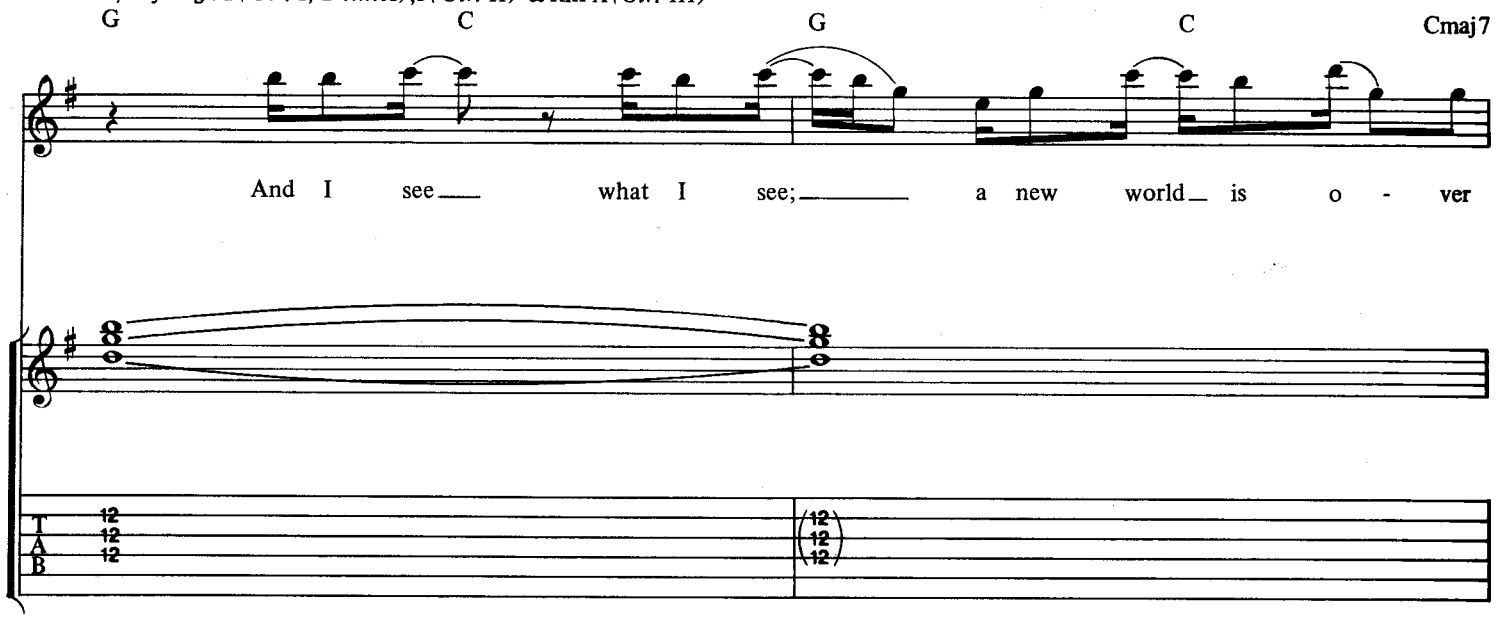

D(4)
C
they say I'm day dream - ing.
Is it all
10
(10)
7
8
T
A
B

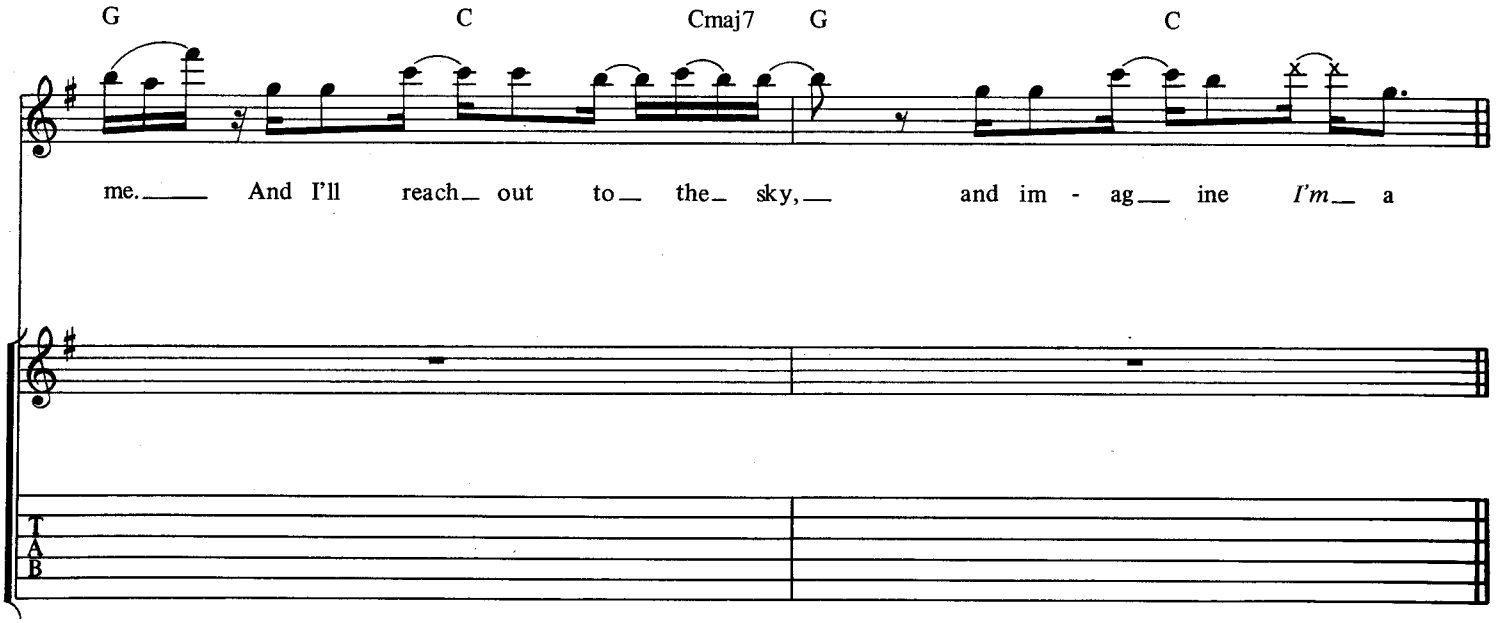

D(4)
Gtr. IV (w/wah wah)
f
that it seems,
or am I
all the things I'm look - ing for?
Yeah!
Fdbk.
(8va)
Fdbk.
10
8
T
A
B

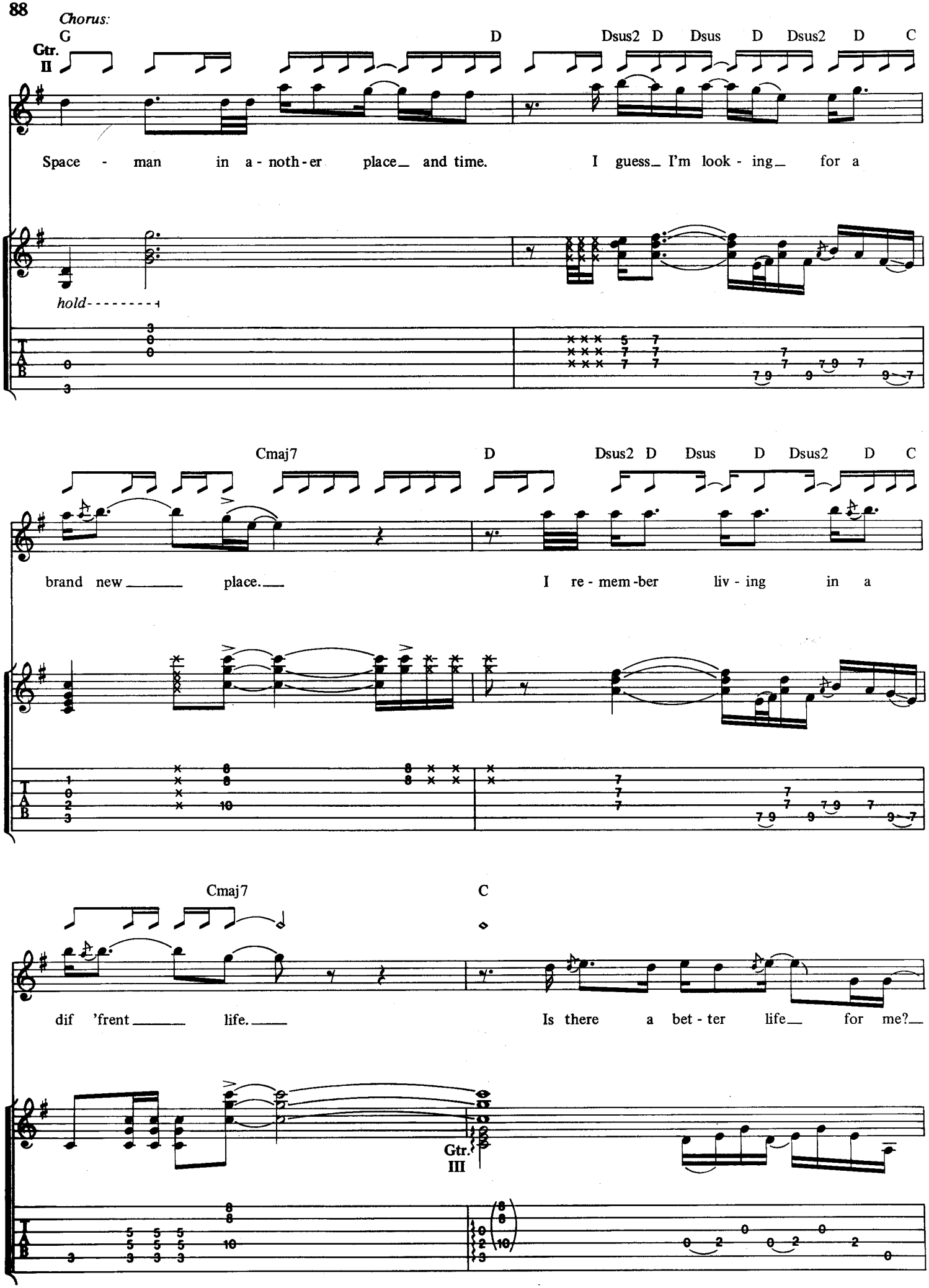

Guitar Solo:
G
C
G
C
Cmaj7
Gtr. II
Rhy.
Fig. 3
Gtr.
III
T
A
B

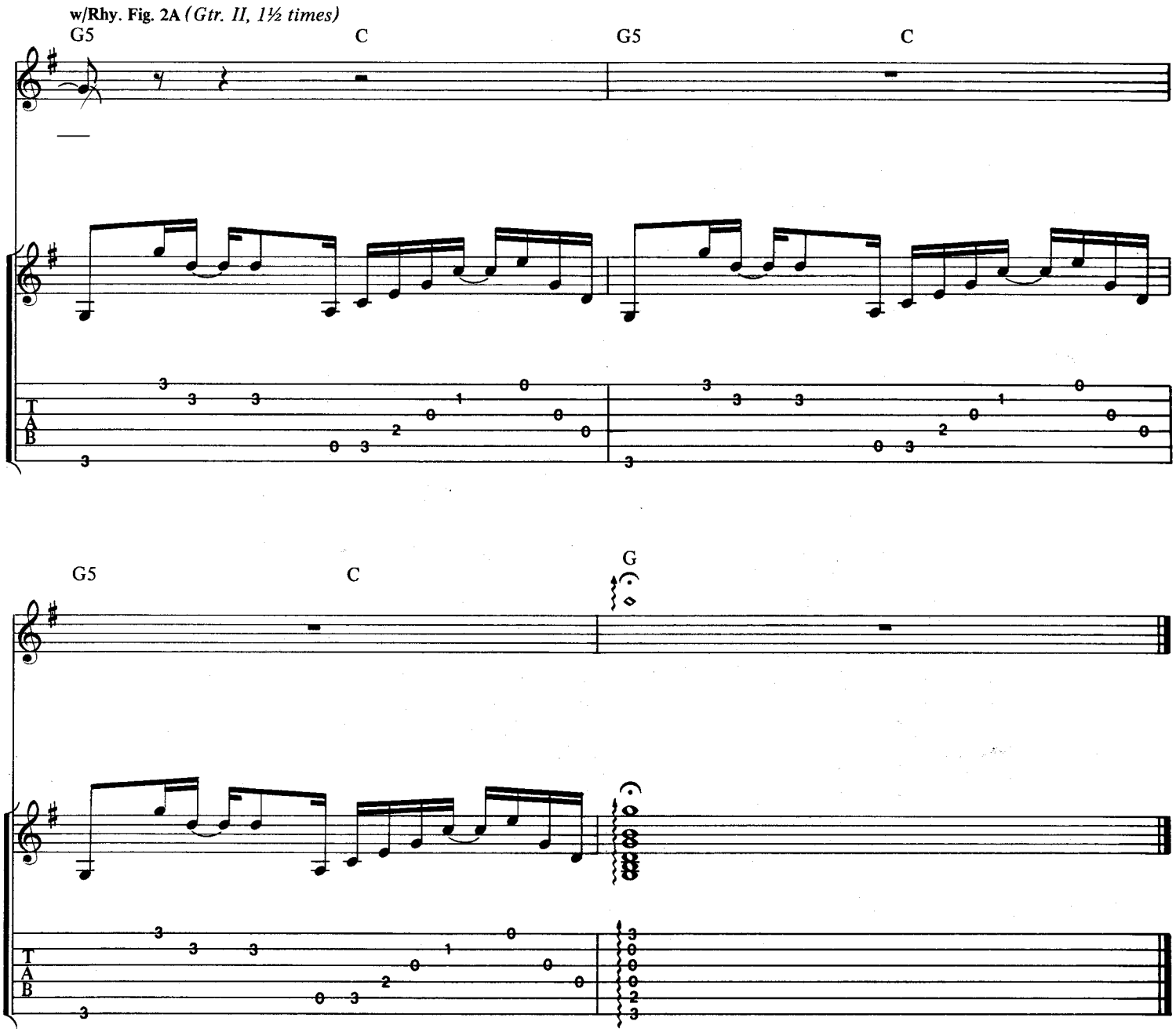


w/Rhy. Figs. 2 *(Gtr. I, 2 times)*,3 *(Gtr. II)* & Riff A *(Gtr. III)*






Chorus:
Gtr. II
G
D
Dsus2 D Dsus D Dsus2 D C
Space - man in a - noth - er place and time. I guess I'm look - ing for a
hold
Cmaj7
D
Dsus2 D Dsus D Dsus2 D C
brand new place. I re - mem - ber liv - ing in a
Cmaj7
C
dif 'frent life. Is there a bet - ter life for me?
Gtr. III

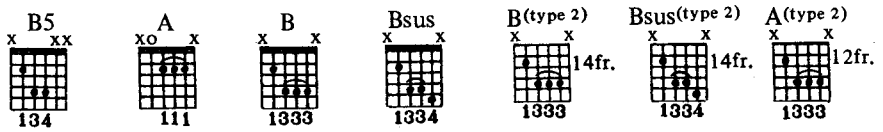


Verse 2:
Subtle wind blow me gone;
Let me rest upon your move.
I trust I'll end up sleeping
Cradled in my doom.
So I feel what I feel.
I can not grasp what is not real.
So I'll get myself real high,
And imagine I'm a...
(To Chorus:)

DEAR MR. PRESIDENT

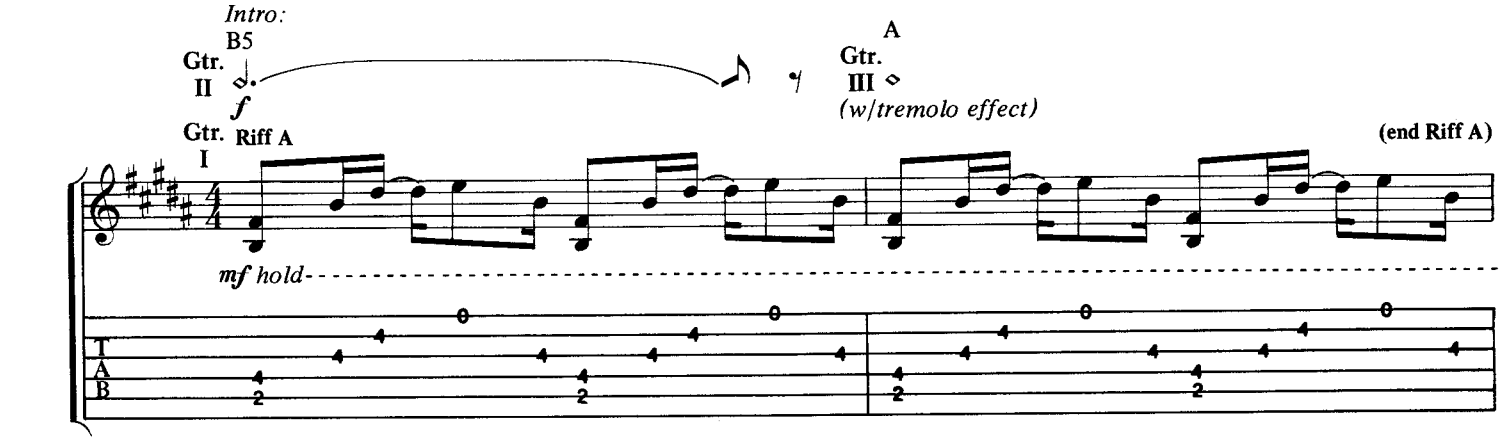
Words and Music by
LINDA PERRY

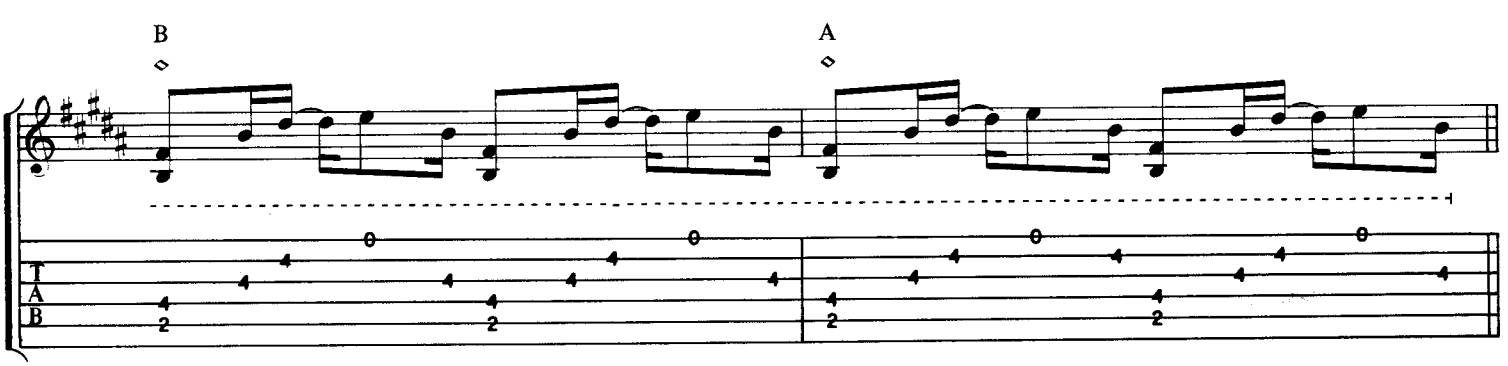
Gtrs. Tune
down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



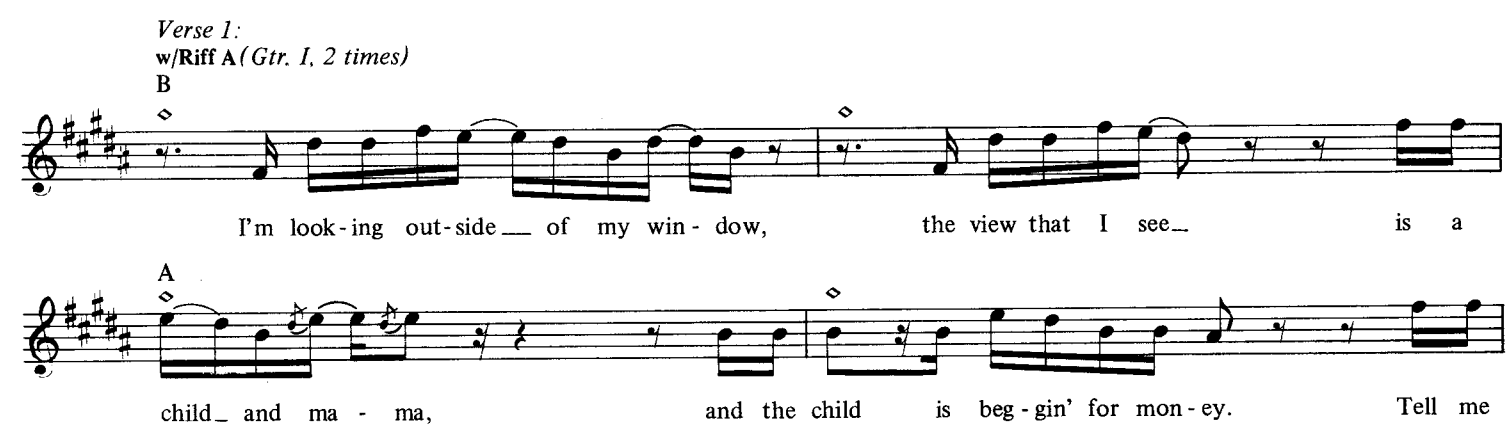
Slowly ♩= 64

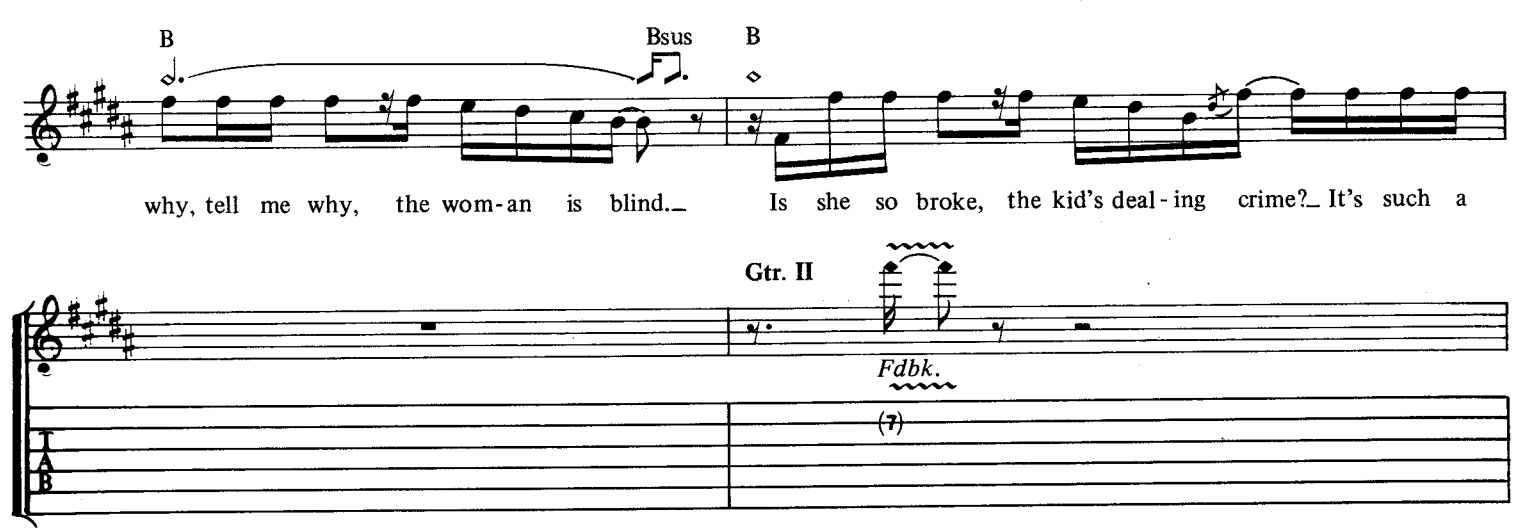
Intro:





Verse 1:
w/Riff A *(Gtr. I, 2 times)*





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w/Riff A *(Gtr. I)*

A

beau-ti-ful cit-y, but the world is burn-ing it down. Ah

Fdbk.

Fdbk.

Chorus:

w/Riff A *(Gtr. I, 2 times)*

B Bsus B

Yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

Gtr. II

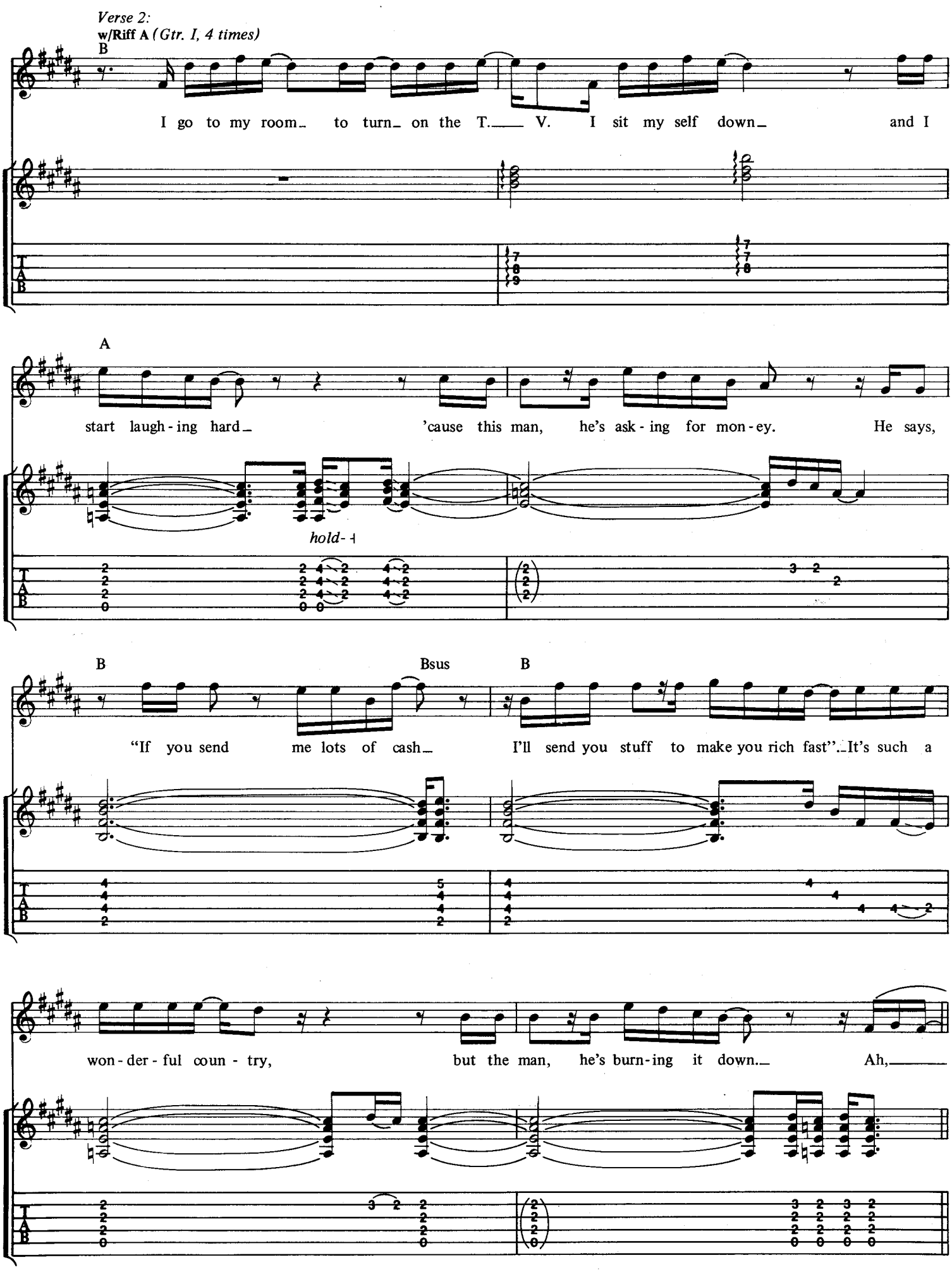
A

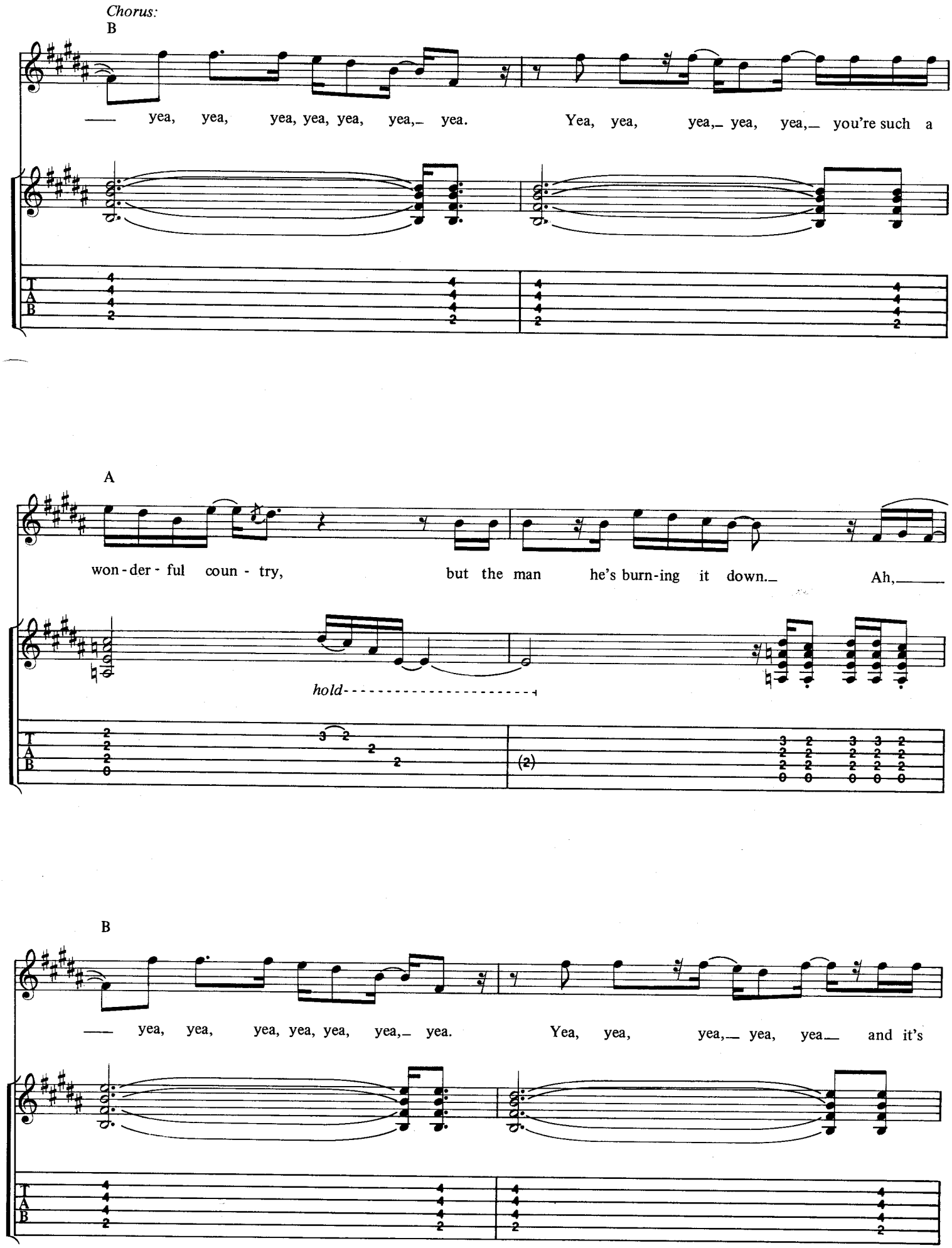
w/Riff A *(Gtr. I, 1st bar only)*

B

beau-ti-ful cit-y, but the world is burn-ing it down.

hold


Verse 2:
w/Riff A (Gtr. I, 4 times)
B
I go to my room to turn on the T. V. I sit my self down and I
A
start laugh-ing hard 'cause this man, he's ask-ing for mon-ey. He says,
hold-
B
Bsus
B
"If you send me lots of cash I'll send you stuff to make you rich fast". It's such a
won-der-ful coun-try, but the man, he's burn-ing it down. Ah,


Chorus:
B
yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, you're such a
A
won-der-ful coun-try, but the man he's burn-ing it down. Ah,
hold
(2)
B
yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea and it's

A

w/Rhy. Fill 1 *(Gtr. 4)*

burn - ing down, and it's called the U S of A.

hold

Bridge:

G A B

One day I'm go - ing to have lots of mon - ey. But I'm

Gtr. IV

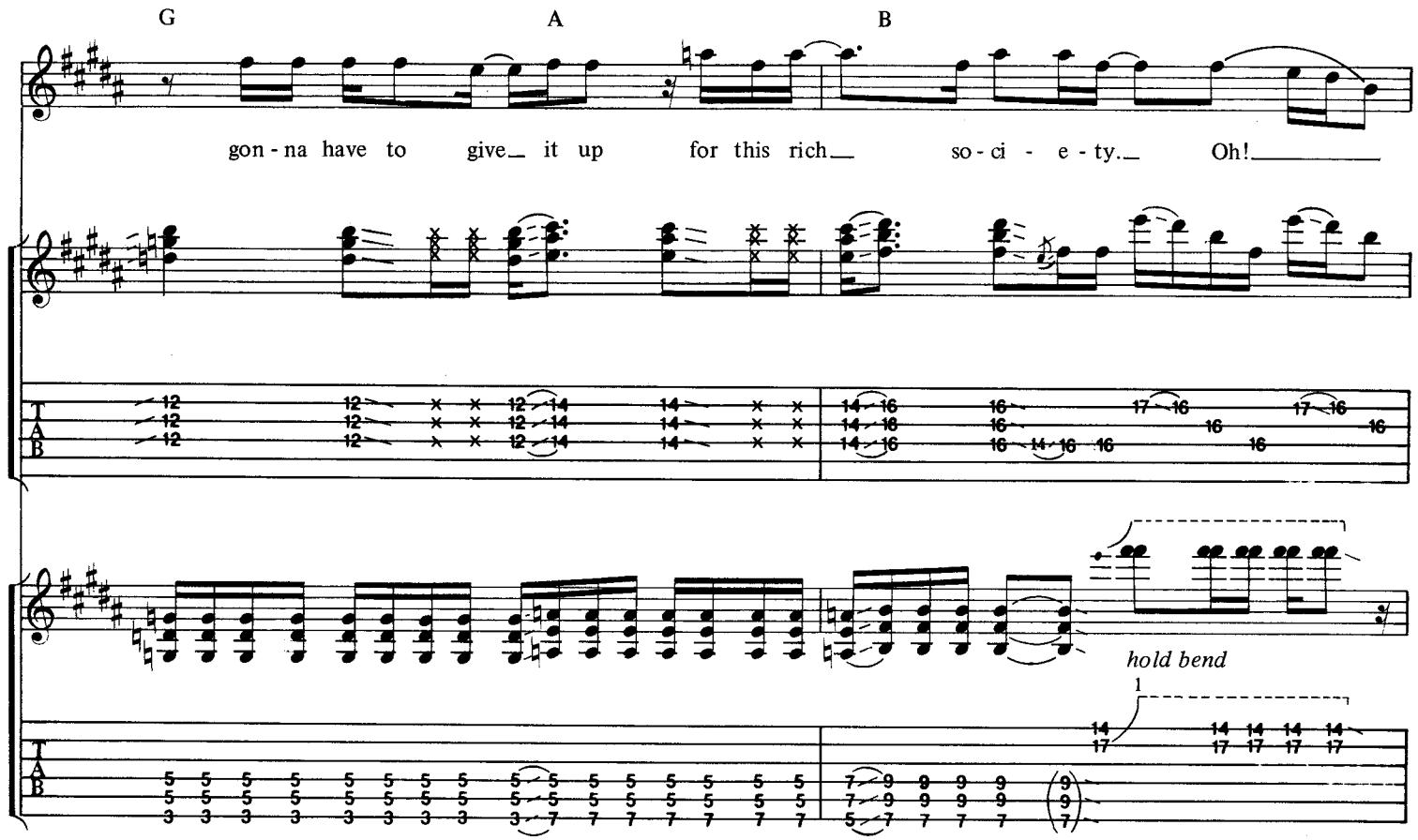
Gtr. II

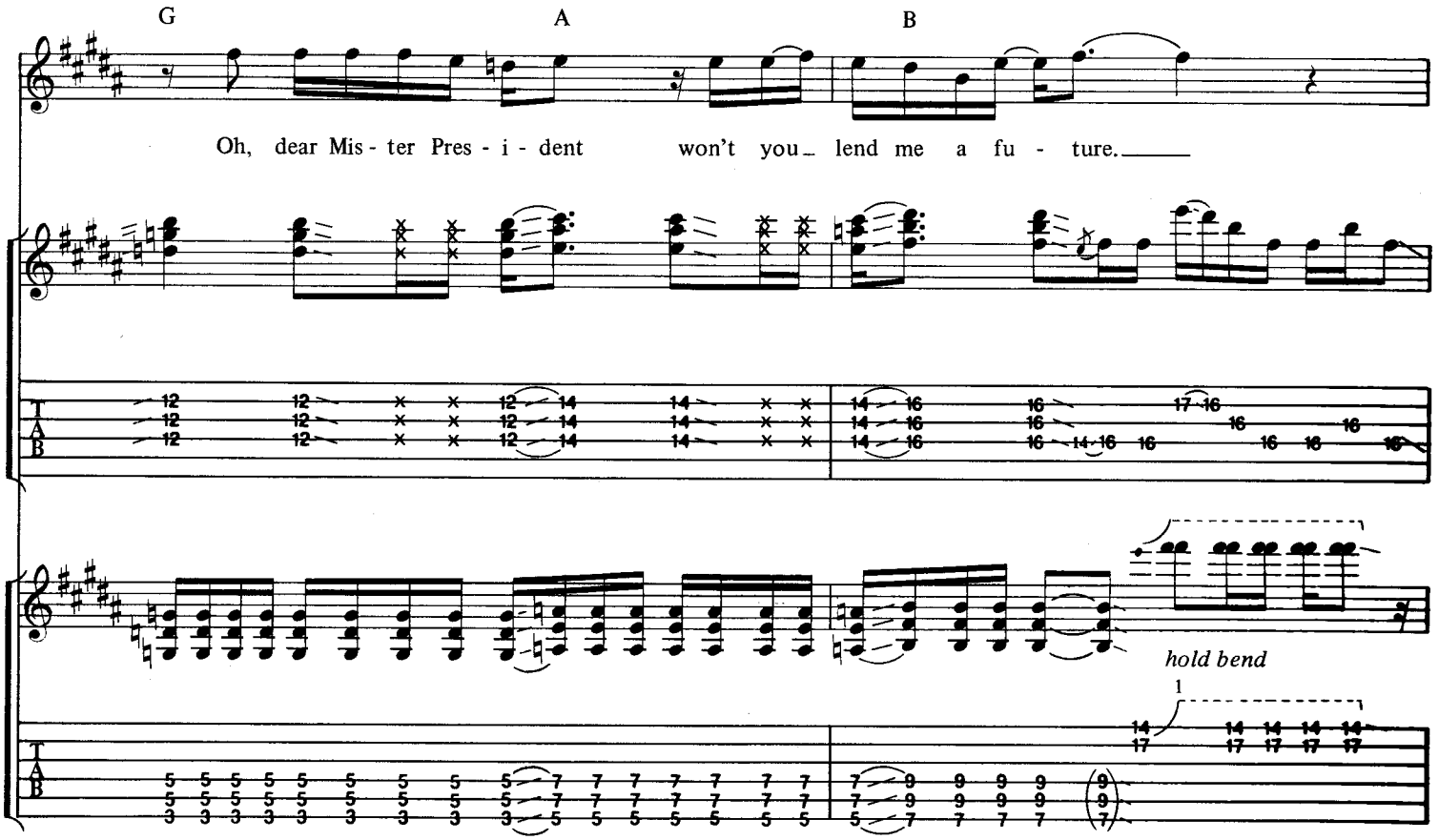
hold bend

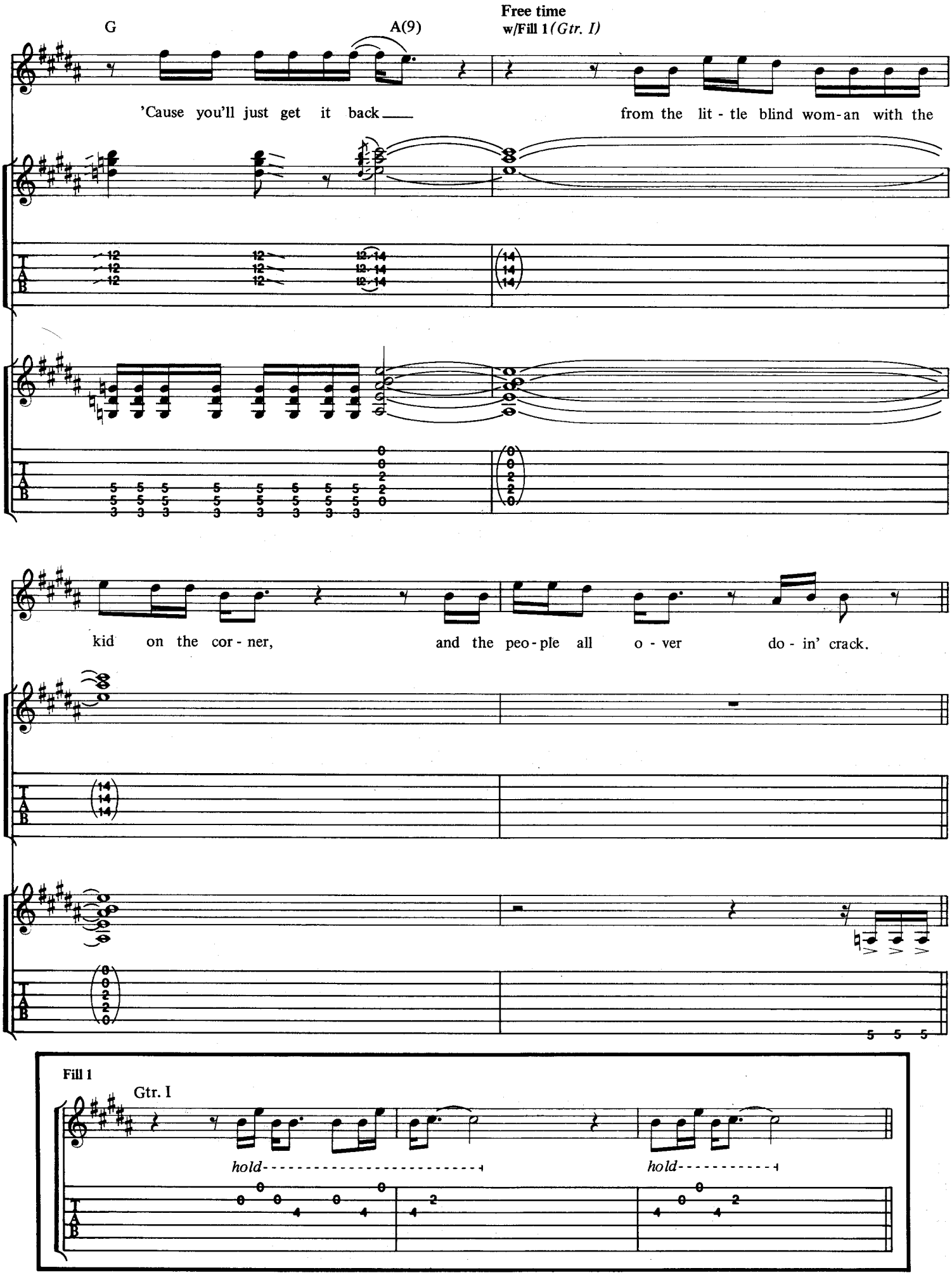
Rhy. Fill 1

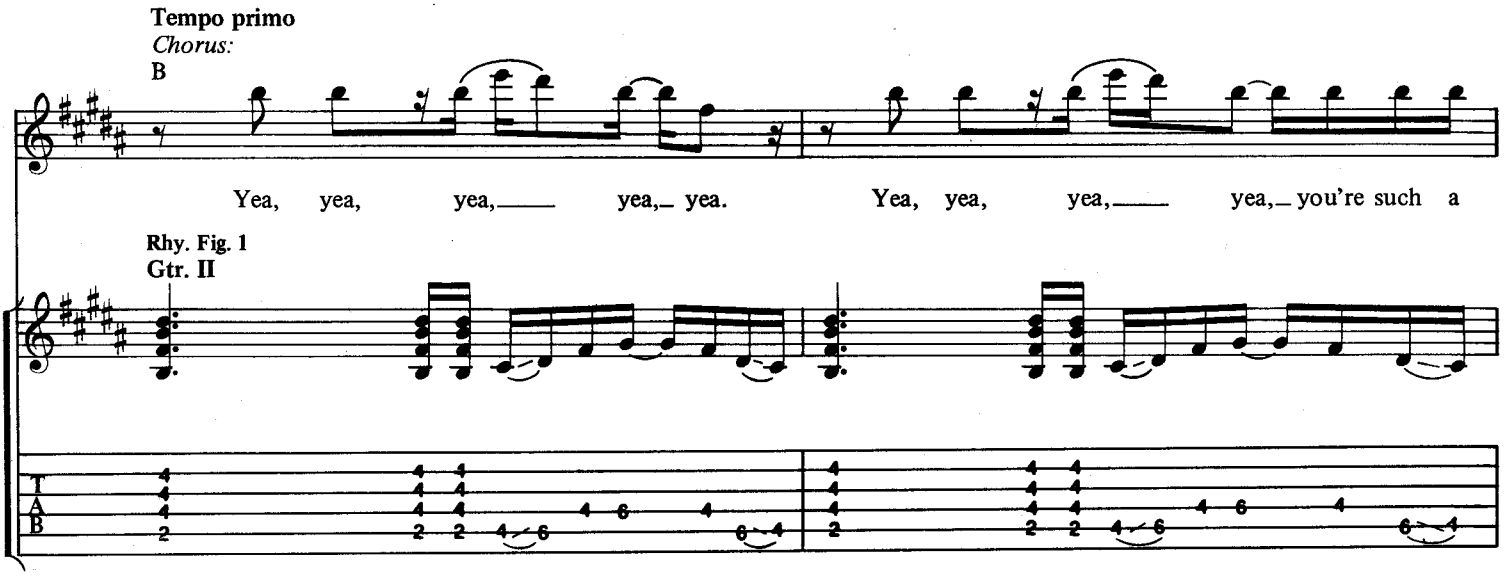
Gtr. IV

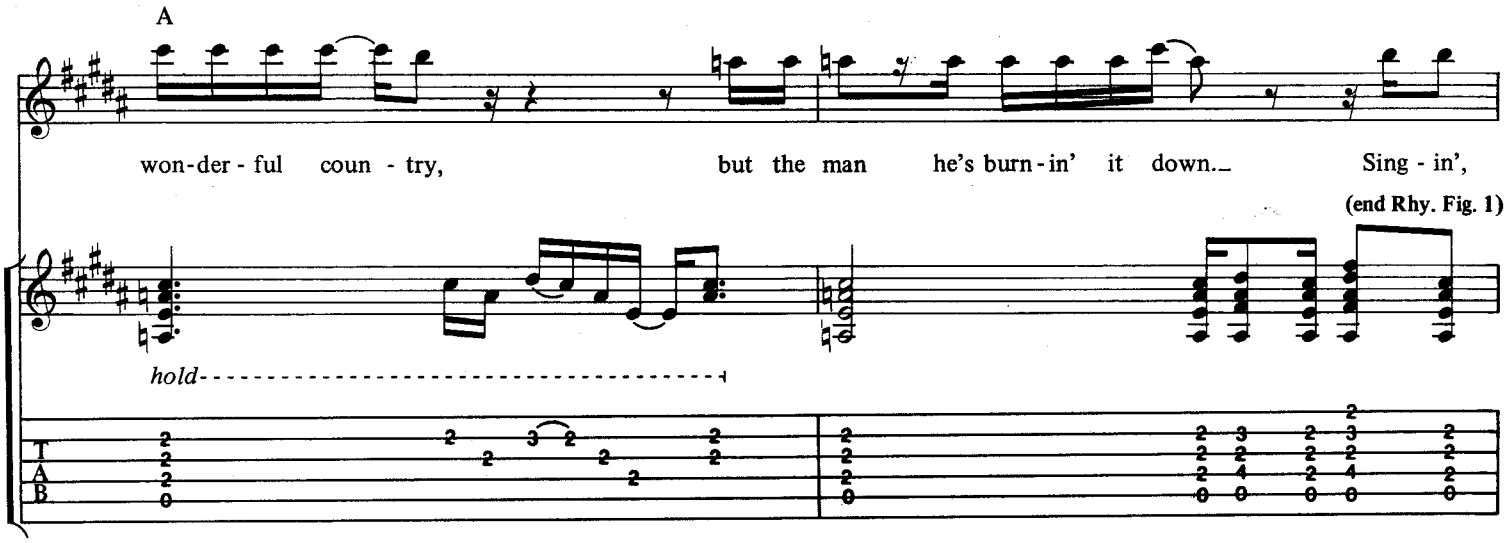
w/slide *f*

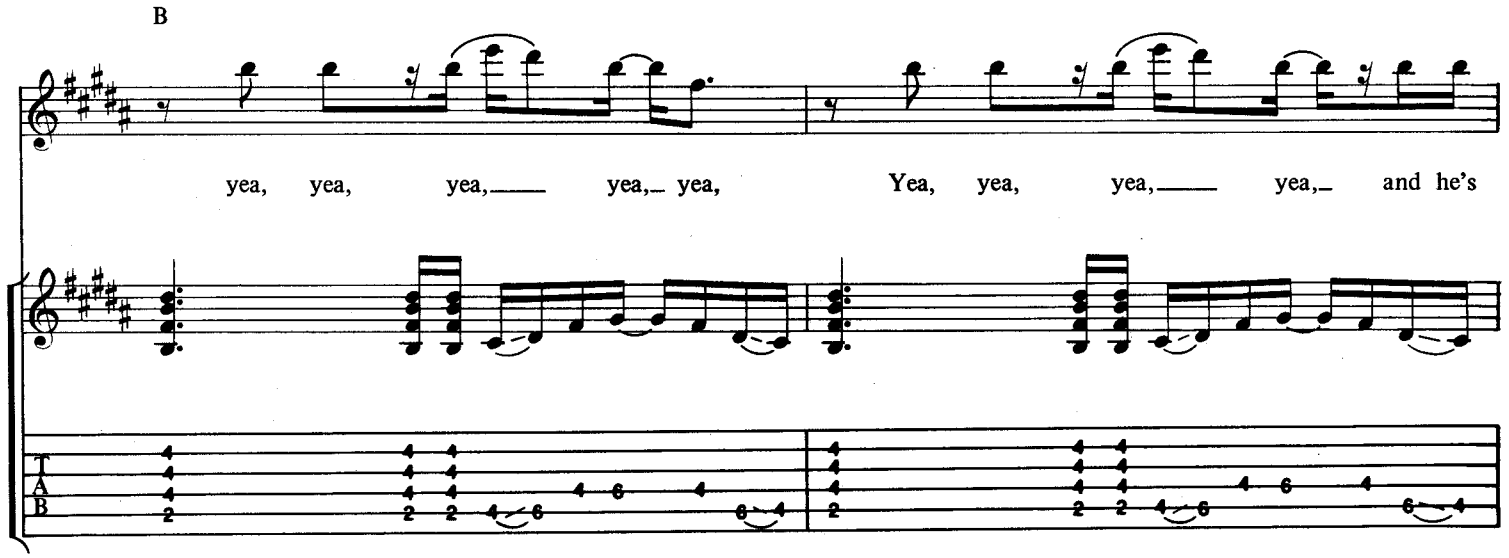

G
A
B
gon - na have to give it up for this rich so - ci - e - ty. Oh!
hold bend
1

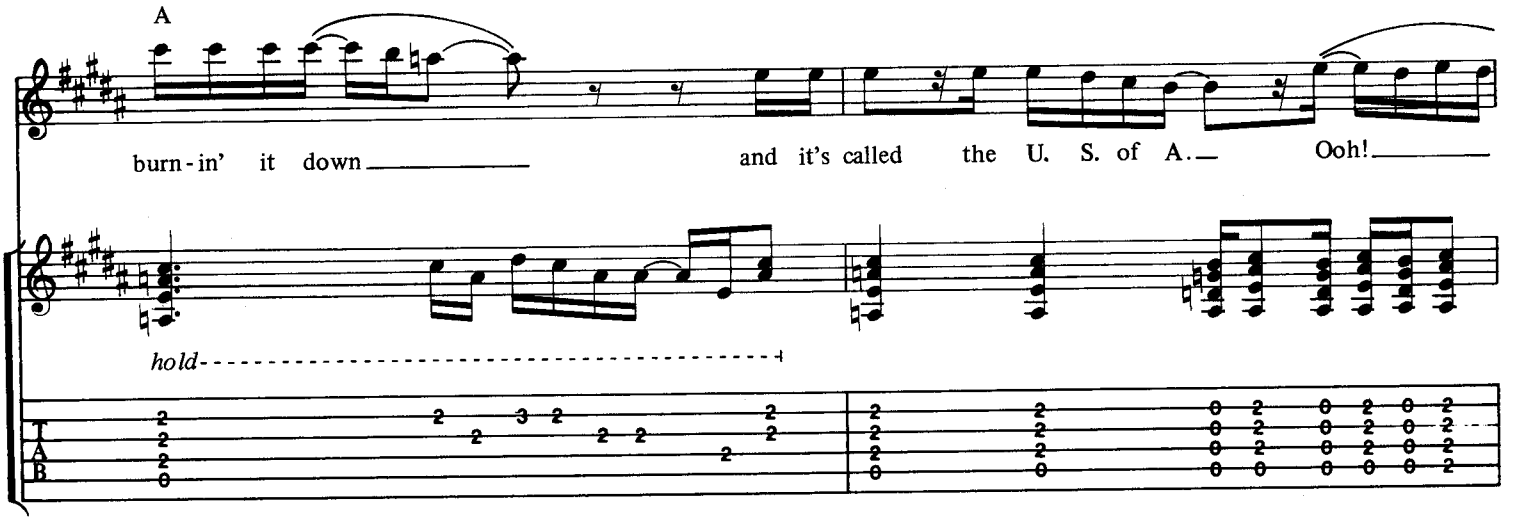

G
A
B
Oh, dear Mis - ter Pres - i - dent won't you lend me a fu - ture.
hold bend
1

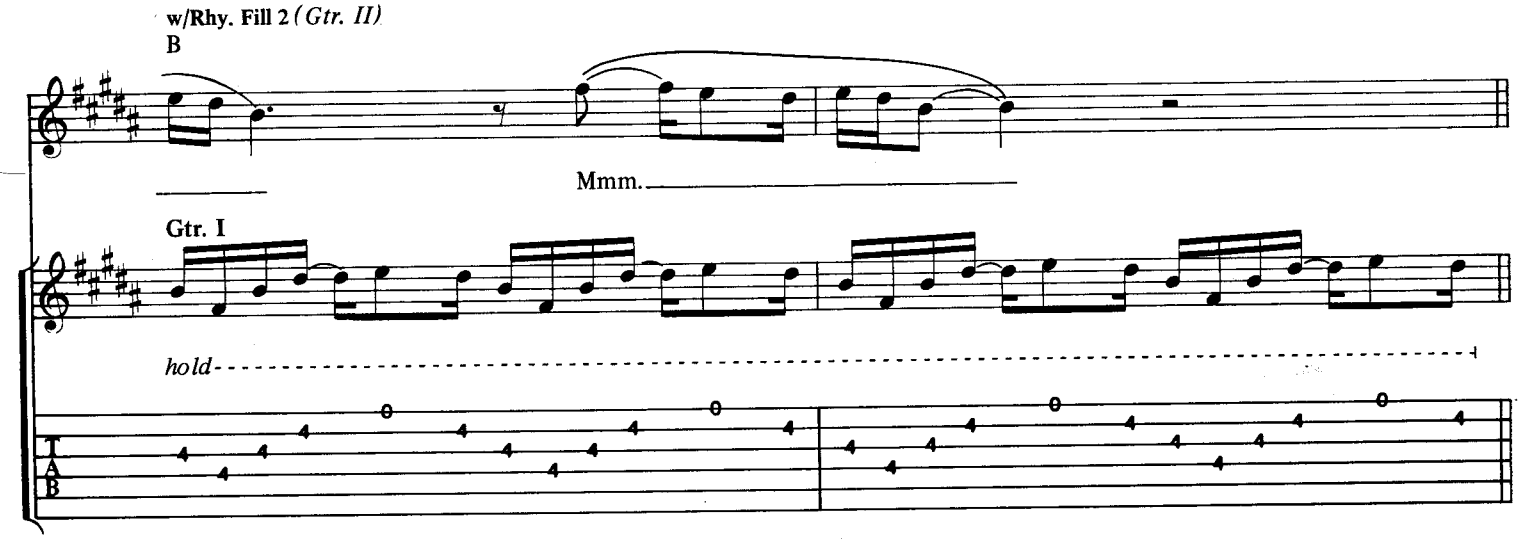

G
A(9)
Free time
w/Fill 1 (Gtr. I)
'Cause you'll just get it back
from the lit - tle blind wom-an with the
kid on the cor - ner,
and the peo - ple all o - ver do - in' crack.
Fill 1
Gtr. I
hold
hold

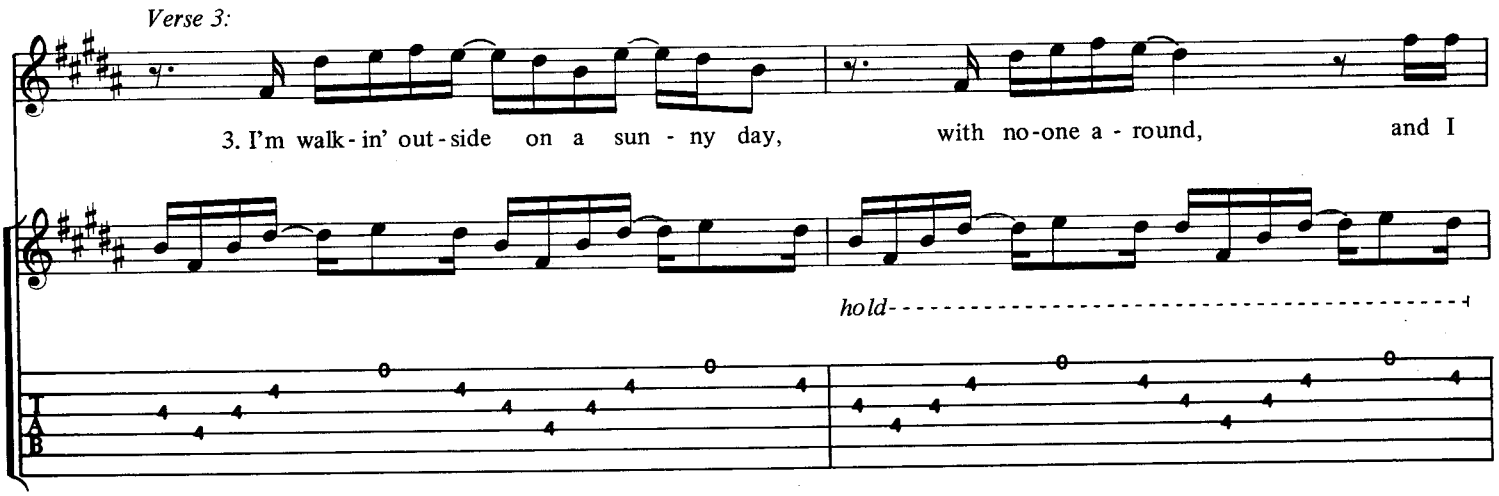

Tempo primo
Chorus:
B
Yea, yea, yea, yea, yea. Yea, yea, yea, yea, you're such a
Rhy. Fig. 1
Gtr. II
T
A
B

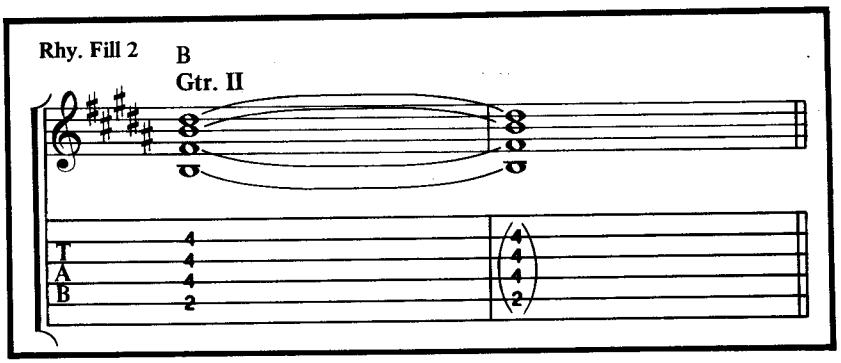

A
won-der-ful coun-try, but the man he's burn-in' it down. Sing-in',
(end Rhy. Fig. 1)
hold
T
A
B

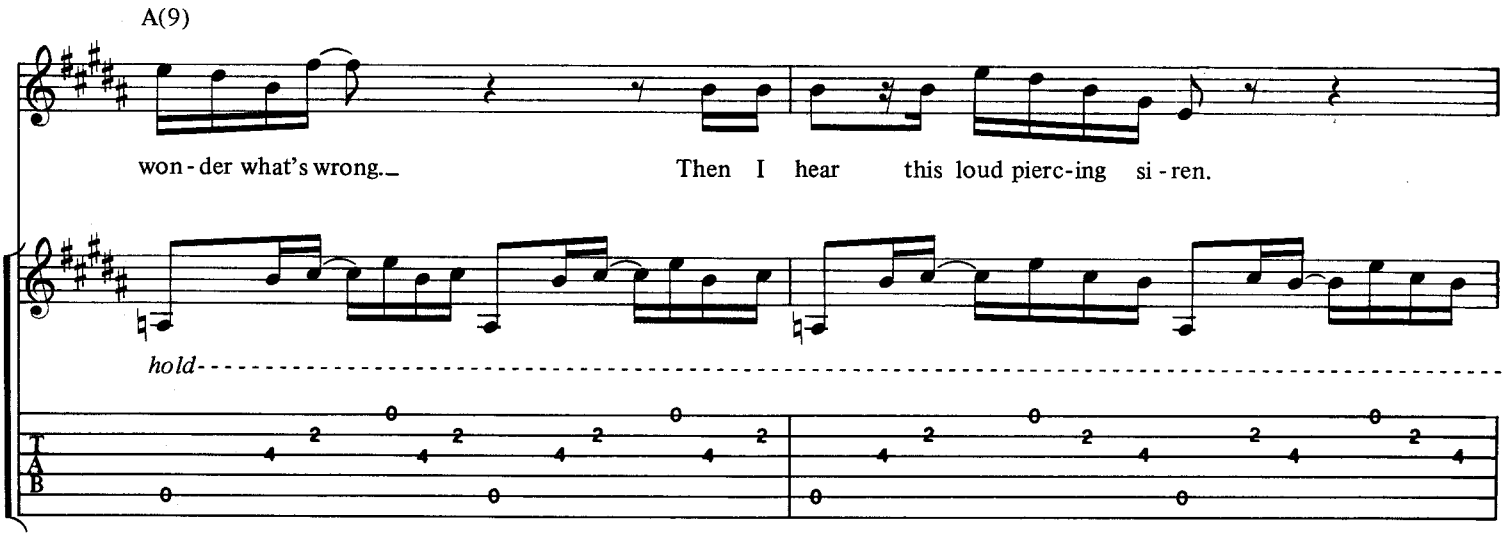

B
yea, yea, yea, yea, yea, Yea, yea, yea, yea, and he's
T
A
B

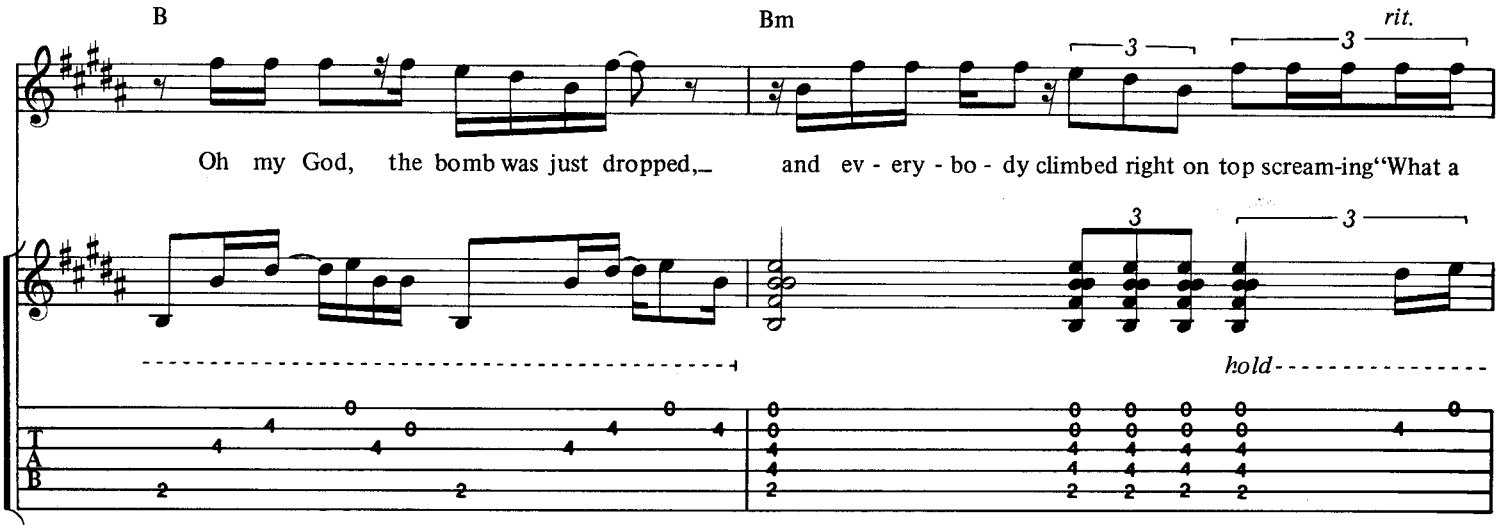

A
burn-in' it down
and it's called the U. S. of A.
Ooh!
hold
T
A
B

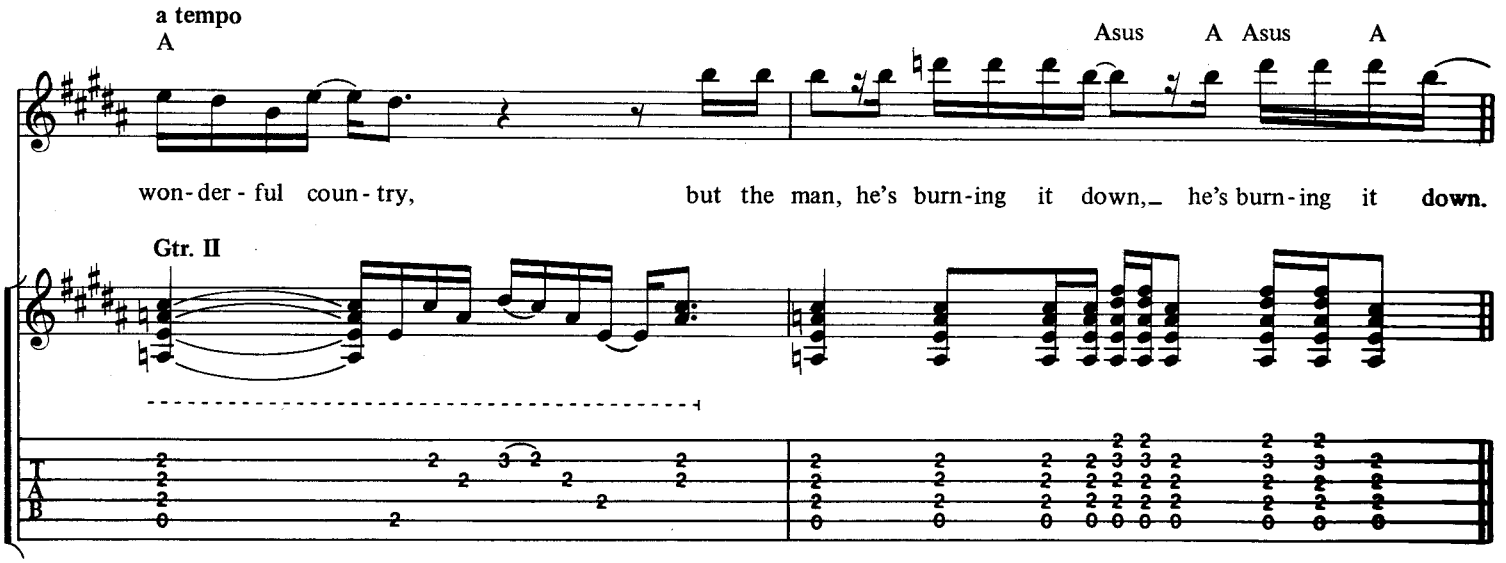

w/Rhy. Fill 2 (Gtr. II)
B
Mmm.
Gtr. I
hold
T
A
B

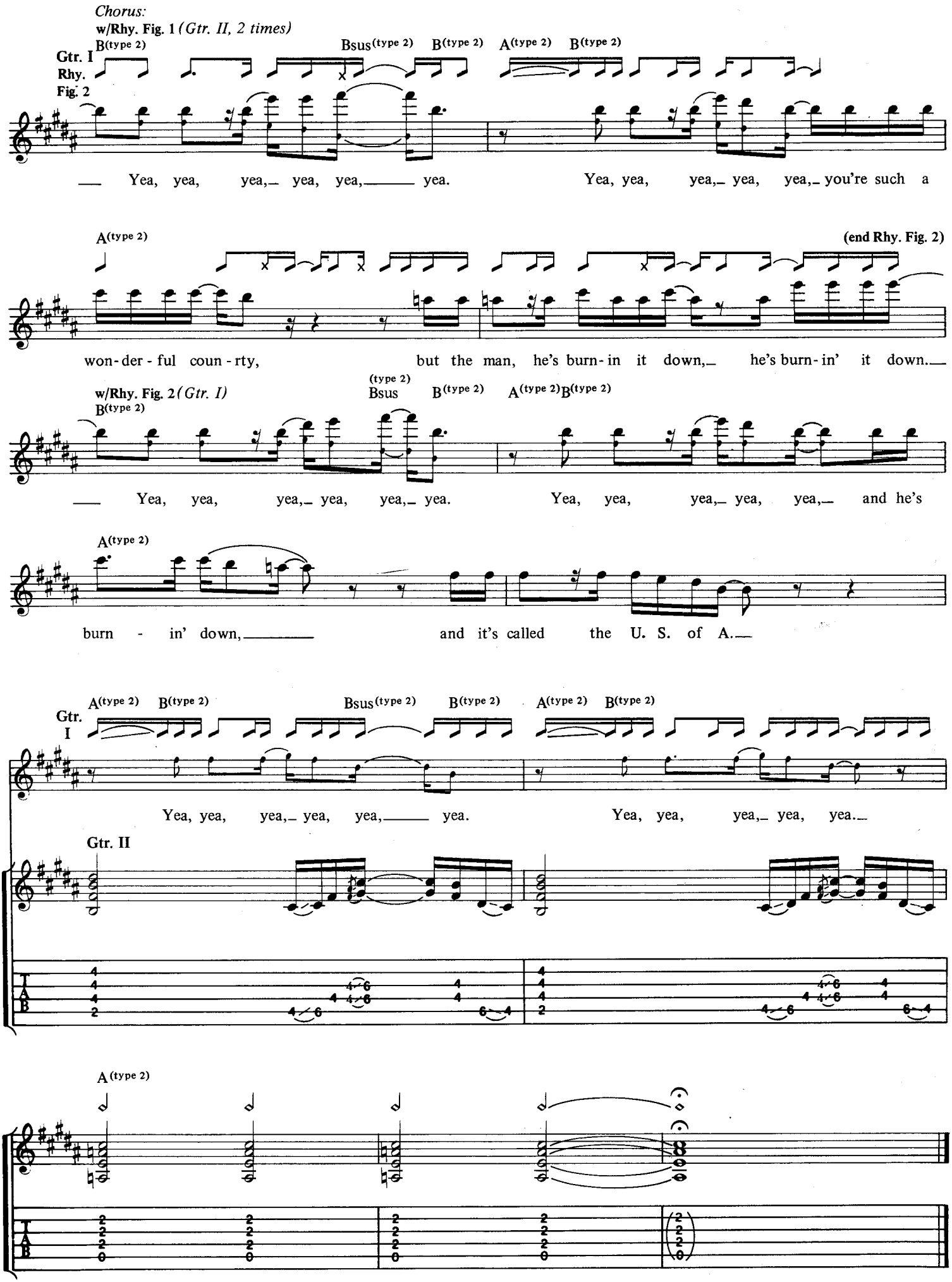

Verse 3:
3. I'm walk-in' out-side on a sun-ny day,
with no-one a-round,
and I
hold
T
A
B


Rhy. Fill 2
B
Gtr. II
T
A
B


A(9)
won - der what's wrong.
Then I hear this loud pierc-ing si - ren.
hold


B
Bm
rit.
Oh my God, the bomb was just dropped,
and ev - ery - bo - dy climbed right on top scream-ing "What a
hold

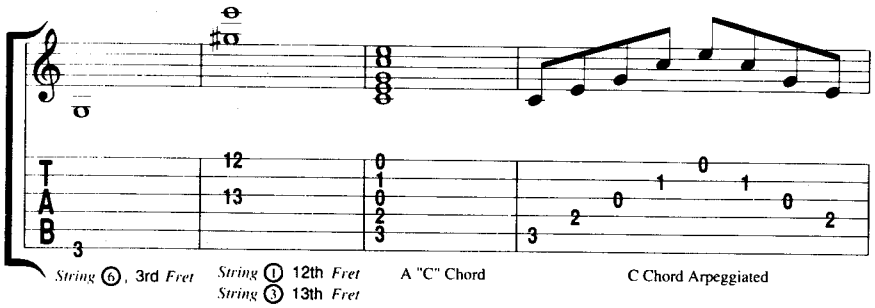

a tempo
A
Asus A Asus A
won - der - ful coun - try,
but the man, he's burn-ing it down, he's burn-ing it down.
Gtr. II


Chorus:
w/Rhy. Fig. 1 (Gtr. II, 2 times)
Gtr. I
Rhy. Fig. 2
B(type 2)
Bsus(type 2)
B(type 2)
A(type 2)
B(type 2)
Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, you're such a
A(type 2)
(end Rhy. Fig. 2)
won-der-ful coun-rty, but the man, he's burn-in it down, he's burn-in' it down.
w/Rhy. Fig. 2 (Gtr. I)
B(type 2)
Bsus(type 2)
B(type 2)
A(type 2)
B(type 2)
Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, and he's
A(type 2)
burn - in' down, and it's called the U. S. of A.
Gtr. I
A(type 2)
B(type 2)
Bsus(type 2)
B(type 2)
A(type 2)
B(type 2)
Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea.
Gtr. II
T
A
B
A(type 2)

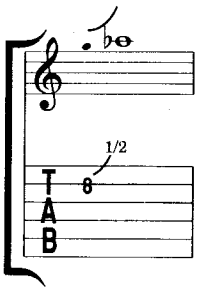
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

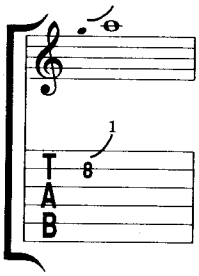
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



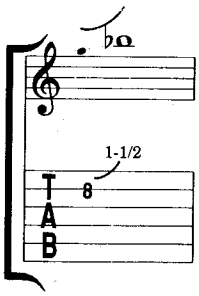
BENDING NOTES



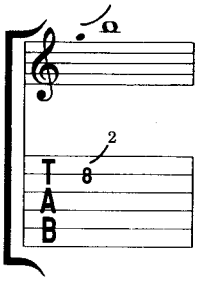
HALF STEP: Play the note and bend string one half step.*



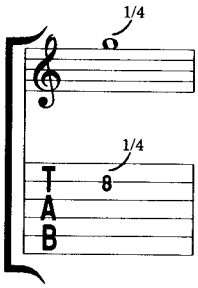
WHOLE STEP: Play the note and bend string one whole step.



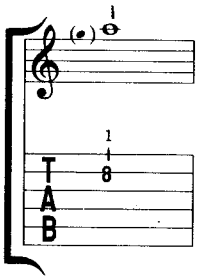
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



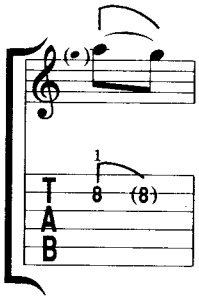
TWO STEPS: Play the note and bend string two whole steps.



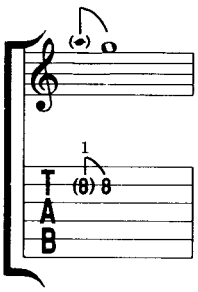
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



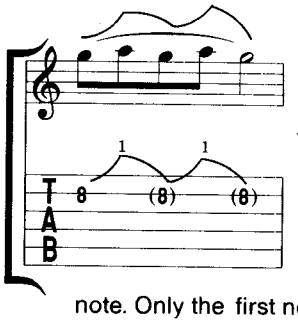
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



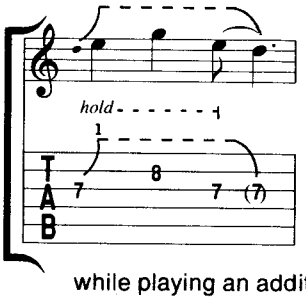
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



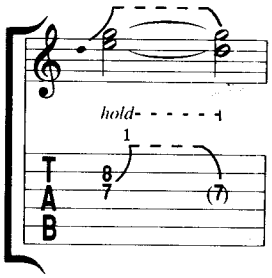
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



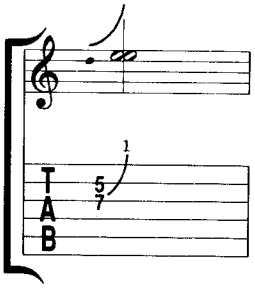
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



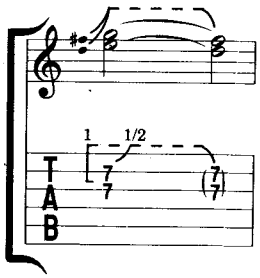
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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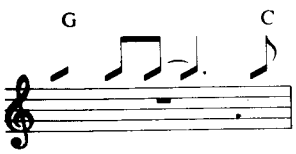
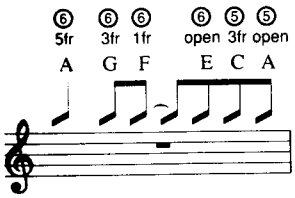
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



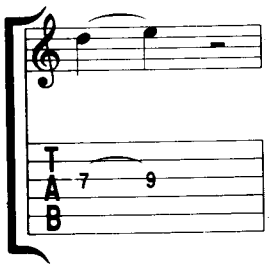
STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

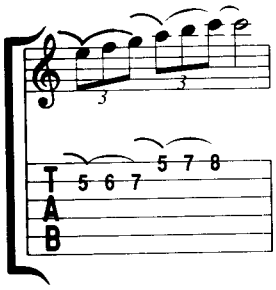


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

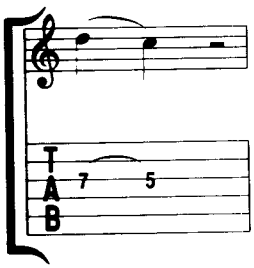
ARTICULATIONS



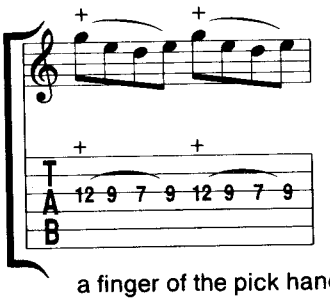
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



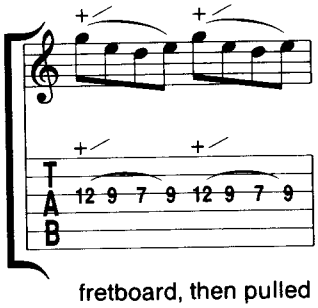
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



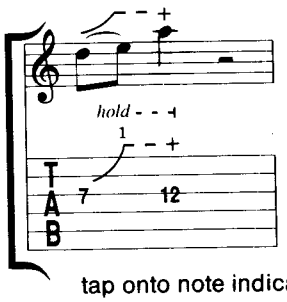
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



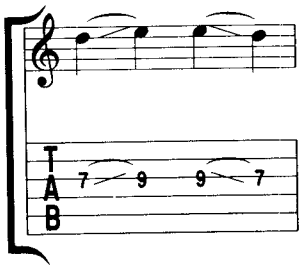
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



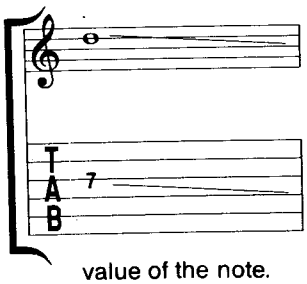
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



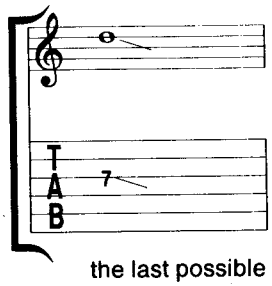
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



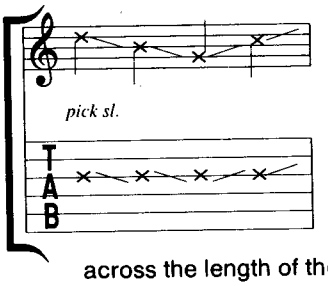
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



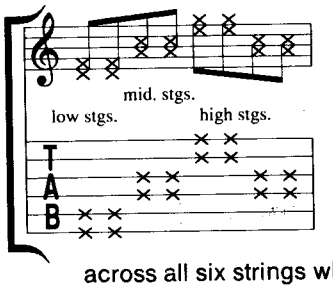
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



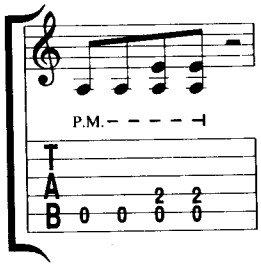
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



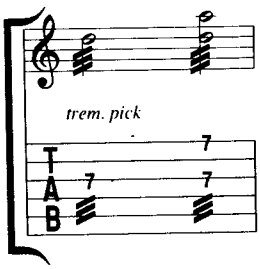
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



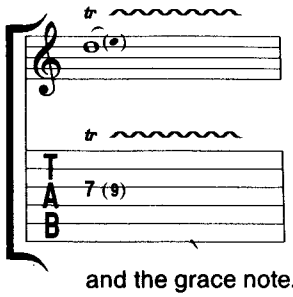
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



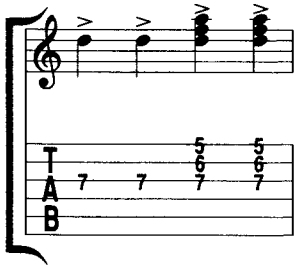
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



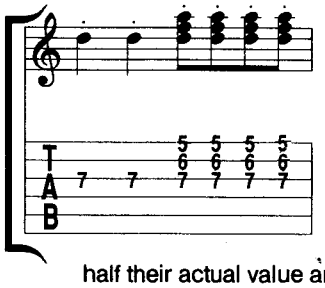
TREMOLO PICKING: The note or notes are picked as fast as possible.



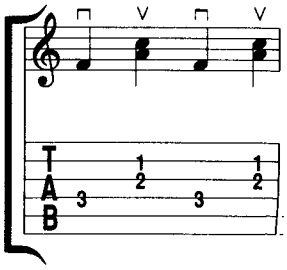
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



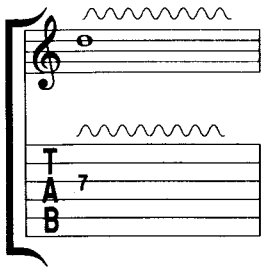
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

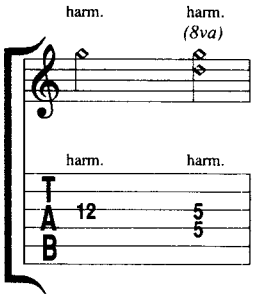


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

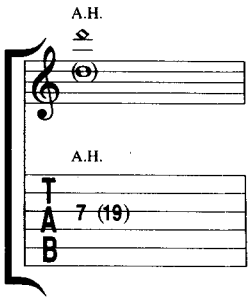


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

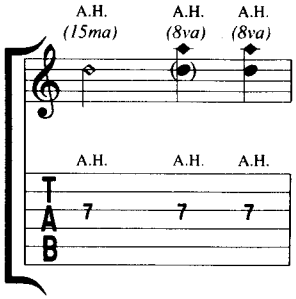
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

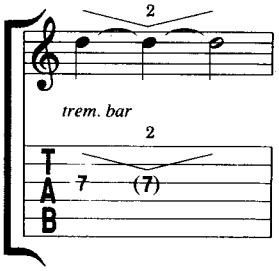


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

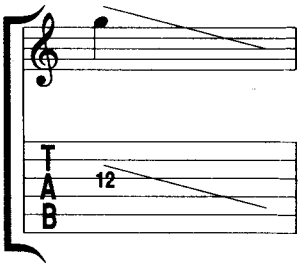


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

4 Non Blondes

Train

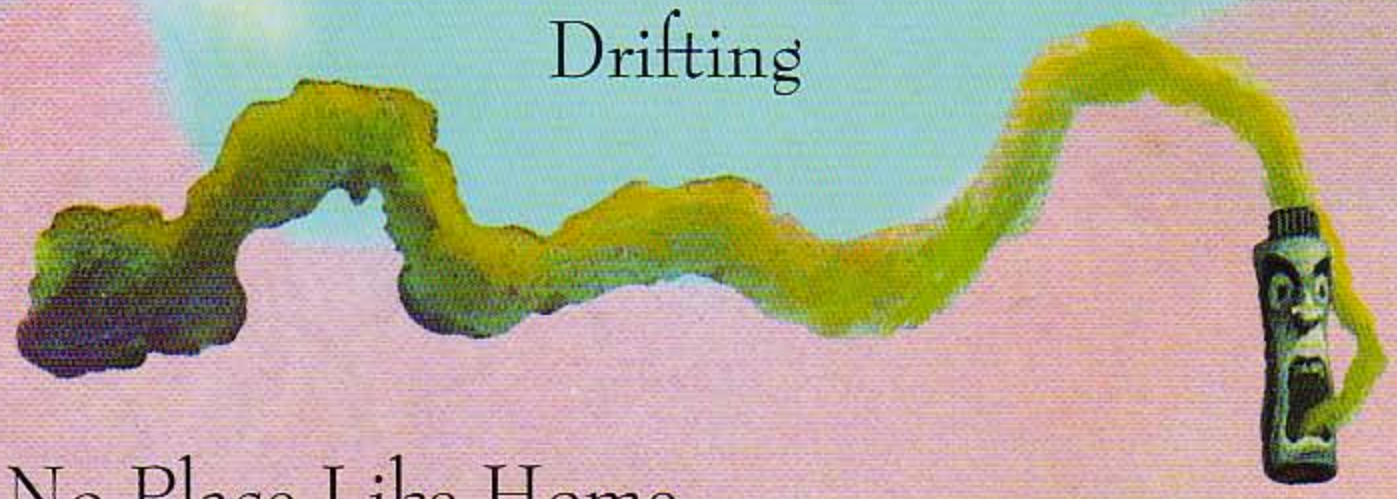
Superfly • What's Up

Pleasantly Blue • Morphine & Chocolate • Spaceman

Old Mr. Heffer • Calling All The People

Dear Mr. President

Drifting



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